

January 2003
Vol. 6, No. 3

Special Issue: The Large-Format Films of 2003

A record 21 new LF films were released last year, and although 2003 will not break that record, it could be the second-best year for LF films ever. As this issue goes to press, 15 films are officially slated to open by the end of 2003, which would tie 1999's total of new releases. However, more films are expected.

Since we started publishing five years ago, the number of films actually released by the end of the year has always been lower than the total expected in January, as production delays inevitably caused some projects to slip into the next year. For example, seven of this year's films were set to open last year. (See the chart on page 6.)

However, this year, for the first time, we expect *more* films to open than our current count indicates, not fewer. That is because, of the 15 titles listed below, all but two are either complete or in the last stages of post production. Aside from the French *Trains* film and *Encounter in the Third Dimension 2*, all LF projects now actually shooting are scheduled for 2004. So it is nearly certain that all 15 will actually open in 2003.

Add to this one or two as-yet-undisclosed Hollywood films that **Imax Corporation** says will be repurposed to

15/70 with its DMR™ process, and it seems likely that at least 16 or 17 LF films, possibly more, will open in 2003.

Drop in 2D and 3D production

Even so, original LF production is declining. This is not necessarily bad news, especially for producers releasing films this year. The glut of films over the past few years has made it increasingly difficult for producers to make films profitably. In response to stiff competition, lease rates have fallen, and distributors who once expected to net \$100,000 per booking are happy to take in half that.

Although a smaller slate of new films in 2003 won't help producers immediately, it may slow the downward trend in lease rates and revenues. But LF film leasing is unlikely to become a seller's market in the foreseeable future. In the meantime, market forces may take a toll on smaller and less experienced LF production companies.

This year could see a record number of new 3D titles, with six set to open. This does not signal an increase in 3D production; four of the six were originally set to premiere in 2002. In fact, future 3D pickings look extremely slim. As we go to press, the only 3D film officially expected after 2003 is Imax's *NASCAR* film, which will begin shooting this spring. We know of only one or two other 3D projects being developed, and they are not certain to be greenlit. (See chart on page 6 for trends in 3D production.)

Digital capture

A new development in the industry is digital origination. Although LF films have included digitally captured sequences for years, this year will see two films shot

entirely in digital 3D. Both were filmed underwater: the French *Blue Magic*, which was screened at the **Giant Screen Theater Association®** conference in Toronto last fall, and James Cameron's *Ghosts of the Abyss*.

The digital cameras used on these and other LF projects to date do not approach the resolution and contrast ratio of LF film cameras. They produce acceptable results underwater, where fine detail is limited, and they benefit from the fact that 3D increases the apparent resolution of the image.

The test footage from the prototype Olympus 4K camera (see *GSTA coverage*, *LFX November 2002*) suggests that digital capture for LF films could become a common practice sooner than expected. However, we know of no other fully digital projects being planned.

Repurposing Hollywood

Since Imax began promoting its theaters to multiplex chains in the late 1990s, those customers have grown to about one-quarter of all LF screens in North America, and one-fifth of the worldwide market. However, most multiplex LF screens have not lived up to the expectations of their owners, who have generally blamed the lackluster performance on a shortage of 3D films or Hollywood-style commercial films, or both.

Three years ago Disney was the first to step in to fill the gap with *Fantasia/2000*, followed this year by *Beauty and the Beast*, *Treasure Planet*, and *The Lion King*. The company also released *Ultimate X*, its first original LF production, and later this year will premiere *The Young Black Stallion*, its first original

(See *FILMS* on page 6)

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Conferences 2003

February 6-8:

**Giant Screen Theater Associa-
tion Mid-Winter Meeting**

(Open to committee members only)

Hosted by the Museum of Science and
Industry

Tampa, FL

Tel: 651-292-9884

Fax: 651-292-9901

www.giantscreentheater.com

February 26-March 1:

**TED 13 (Technology Entertain-
ment and Design)**

Monterey Convention Center

Monterey, CA

Tel: 650-851-6464

Fax: 650-851-9172

www.ted.com

March 3-6:

ShoWest 2003

National Association of Theater Owners

Las Vegas, NV

Tel: 646-654-7680

Fax: 646-654-7693

www.showwest.com

March 21-24:

Widescreen Weekend

National Museum of Photography, Film,
and Television

Bradford, UK

Tel: +44-1-274-727-488

Fax: +44-1-274-723-155

www.nmpft.org.uk

April 5-10:

NAB 2003

National Association of Broadcasters

Las Vegas, NV

Tel: 202-429-5300

Fax: 202-775-3520

www.nab.org/conventions/nab2003/

May 18-22:

Bridges to the World

American Association of Museums

Portland, OR

Tel: 202-289-1818

Fax: 202-289-6578

www.aam-us.org

May 14-16:

**LFCA Conference and Film Fes-
tival**

Large Format Cinema Association

Los Angeles, CA

Tel: 949-831-1142

Fax: 949-831-4948

www.lfca.org

June 7-9:

Variety's Showbiz Expo

Los Angeles Convention Center

Los Angeles, CA

Tel: 323-653-8053

www.showbizexpo.com

June 17-19:

**TiLE 2003 (Trends in Leisure
Entertainment)**

Estrel Congress Center

Berlin, Germany

Tel: +44-1985-846181

Fax: +44-1985-846163

www.andrich.com/tile/

July 27-31;

SIGGRAPH

Special Interest Group on Graphics

Association of Computing Machinery

San Diego Convention Center

San Diego, CA

Tel: 312-644-6610 x5811

Fax: 312-321-6876

www.siggraph.org/s2003/

September 20-24:

GSTA Annual Conference

Giant Screen Theater Association

Glasgow, Scotland, UK

Tel: 651-292-9884

Fax: 651-292-9901

www.giantscreentheater.com

September 29-October 2:

ShowEast

National Association of Theater Owners

Orlando World Center Marriott

Orlando, FL

Tel: 646-654-7680

Fax: 646-654-7694

www.showeast.com

November 7-11:

ASTC Annual Conference

Association of Science-Technology Cen-
ters

Science Museum of Minnesota

St. Paul, MN

Tel: 202-783-7200

Fax: 202-783-7207

www.astc.org

November 17-21:

**IAAPA Annual Convention and
Trade Show**

International Association of Amusement

Parks and Attractions

Orange County Convention Center

Orlando, FL

Tel: 703-836-4800

Fax: 703-836-4801

www.iaapa.org

November 10-12:

**Japanese Space Theater Confer-
ence**

Mercian Karuizawa IMAX Theatre

Nagano, Japan

Tel: +81-3-3212-8781

Fax: +81-3-3212-8788

www.ohgata.org (site in Japanese)

**RE
CORRECTIONS**

The list of New and Future Theaters
in the December 2002 issue included
two - Hilton Head, NC, and Bethle-
hem, PA - that we have since learned
have been canceled.

An item in The Biz section of that
issue neglected to include the National
Wildlife Federation as a producer,
with Primesco Communications, of
India: Kingdom of the Tiger.

Marty Shindler is taking a break this month.

JSTC 2002 Draws 300 to Tokyo

By Hiroyuki Suzuki

Translated by Kazuyo Takehara

The Japan Space Theater Convention 2002 was held at the Mercian Shinagawa IMAX® Theatre in Tokyo, Dec. 25-27. This year's total of 300 attendees represented an increase of 25% over last year, and included 74 representatives from 31 LF theaters across Japan. The conference is organized by Oh-gata, the Large Screen Movie Theater Network Japan.

The conference also featured a record 17 new films. *Kilimanjaro*, *Straight Up*, *Santa vs. Snowman*, and *The Lion King* were received very well, and the screening of *Apollo 13: The IMAX Experience* (in English) demonstrated the capabilities of Imax Corporation's DMR process.

After three JSTC conferences in outlying cities, the Tokyo location was expected to attract about 360 attendees; but since there is little LF production going on now, relatively few Japanese production companies participated. However, theater attendance was unchanged, and a few theaters in China sent delegates.

The Mercian Shinagawa IMAX Theatre is located in the new Shinagawa Prince Hotel, which opened in April 2002. The 270-seat theater has an IMAX 3D SR projection system and is adjacent to the Prince Cinema multiplex with ten 35mm screens. This location meant that all conference activities, including film screenings, seminars, meals, and lodging, were held in the same building, which conferees found very convenient.

A common concern for institutional and commercial theaters in Japan is how to attract audiences in the current economic climate, and this has become a primary focus for Oh-gata. Will the public accept institutional LF theaters as important venues for lifelong learning? Will commercial LF theaters become as profitable as 35mm cinemas? Or will the LF industry in Japan just slowly fade away? By gathering exhibitors, distributors, producers, and hardware makers, the conference enabled attendees to discuss these questions and clarify their goals.

At the opening reception I mentioned that the LF edition of *Star Wars: Episode II* was showing strong attendance in North America. Kazuhiro Mochimatsu of the Suntory Museum in Osaka urged people to cooperate to help build the LF



L. to r: Toru Tachibana of Imax Japan; Loron Orris of Imax Corp.; Shigeru Suda and Hitoshi Sato, both from the Chiba Museum of Science and Industry.

industry's prosperity. And Kazuyo Takehara of Dentsu TEC, a board member of GSTA, announced that the Giant Screen Theater Association's annual conference in 2005 would be held at the Suntory Museum IMAX Theatre. Kazuyoshi Yanagisawa of Mercian Karuizawa IMAX Theatre, host of JSTC 2003, closed the reception.

Eight companies had booths at the trade show: Imax Japan, Sony Pictures Entertainment, Ushio Electric, Goto Optical, Sarai, Cinema Japan, D&D Pic-

tures, and Oh-gata.

Don Kempf, producer of *Michael Jordan at the Max* and president of Giant Screen Films, spoke about the making of *Pulse: A Stomp Odyssey*. The film shows singing, dance, and rhythm performances from over ten countries, conveying the message that rhythm and music are the common language of the world. Kempf answered a number of technical questions about the production from cinematographers and engineers in the audience.

Koji Mori of Aoi Production discussed the making the LF edition of the 1987 animated film *Legend of the Forest*, including the decision to make the film, issues of film blow-up technology, and challenges in recording Tchaikowsky's Fourth Symphony.

Actor and naturalist Hiroshi Yagyu is the honorary director of the Sanbe Nature Museum in Shimane, and narrated the museum's original eight-minute LF film *Kirameki-no-nakade* (In the Shimmering Light). He led a seminar on Living with Woods and Learning from Woods. Yagyu pointed out that although LF films made in the Western hemisphere are wonderful, they do not present nature as the Japanese perceive it. He said that Westerners think of nature as being opposed to civilization, while Japanese feel that human activities should harmonize with nature. He emphasized the importance of making original Japanese LF films.

In the All-Member meeting new officers of Oh-gata were selected and Suntory's Kazuhiro Mochimatsu was appointed as the new chief executive. He also was named chair of the special committee organizing the 2005 GSTA conference in Osaka.

The 2003 JSTC will be held at the Mercian Karuizawa IMAX Theatre in Nagano, Nov. 10-12, 2003.

Hiroyuki Suzuki is secretary general of Oh-gata, the Japanese LF association.

Translator Kazuyo Takehara works for Dentsu Tec, Inc.

New Films shown at JSTC 2002

Apollo 13
Horses: The Story of Equus
Space Station
Santa vs. the Snowman
India: Kingdom of the Tiger
Majestic White Horses
SkyDance
Pulse: A Stomp Odyssey
Lewis & Clark: Great Journey West
Kilimanjaro: To the Roof of Africa
Australia: Land Beyond Time
SOS Planet
Lion King
Straight Up
Jane Goodall's Wild Chimpanzees
Legend of the Forest
Kirameki-no-nakade (In the Shimmering Light)

THE BIZ

DEALS

Imax managing Navy Pier theater

Imax Corporation announced in December that as of Oct. 1, 2002, it had taken over operation of the Navy Pier IMAX Theatre in Chicago, formerly managed by Loews Cineplex Theatres. Imax is leasing the theater from the Metropolitan Pier and Exposition Authority (MPEA), which owns and manages the Navy Pier, a popular entertainment, retail, and dining attraction.

The 440-seat theater opened in September 1995 as an IMAX 2D theater, and was converted to 3D the following spring. At about that time the MPEA, which had been running the theater itself, contracted operations to Cineplex Odeon, which was subsequently acquired by Sony Loews. Loews operated the theater until it filed for bankruptcy last year, when the MPEA once again took over.

In a press release, Imax says that since taking over in October it has seen "a substantial increase in ticket sales and attendance figures."

Cinegrand operating UK IMAX

Cinegrand has signed a 10-year contract for the management of the IMAX Theatre at Millennium Point in Birmingham,

UK, with the owner of the complex, Millennium Point Property Ltd. Cinegrand, a theater development company based in Newport Beach, CA, also programs the IMAX theater in Munich and the Moscow IMAX theater that is expected to open in February.

Birmingham's 385-seat 3D theater opened in September 2001 along with Millennium Point's other attractions: ThinkTank, a science center; the Technology Innovation Center; and the University of the First Age. Until recently the theater was programmed by the management of the Bristol IMAX Theater, but had no dedicated on-site management.

That changes with the arrival of theater manager Jennifer Thompson and other Cinegrand staffers who will form the basis of the company's European office.

Cinegrand's Nick Kilby tells LFX that the company has committed to spending US\$400,000 over the next three years to enhance the theater's entrance foyer and

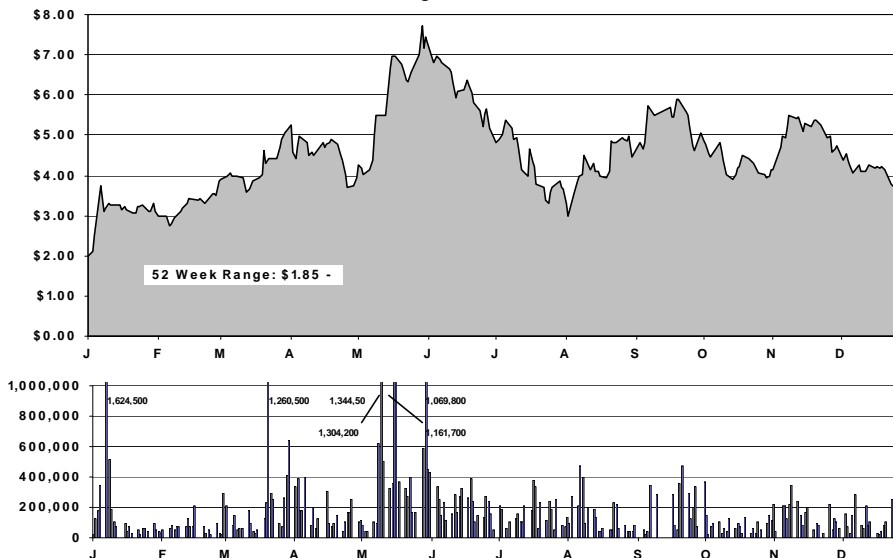


Chicago's Navy Pier IMAX Theatre

customer service amenities.

Formerly known as Showmax, Cinegrand has been attempting to develop LF theaters California, New York, Pennsylvania, and Quebec for ten years without success. Millennium Point is the company's first theater.

Imax Corporation, 2002
Closing Prices and Volume



Patrick heads Nat Geo Ventures

Dennis Patrick has been named president of National Geographic Ventures, the wholly owned subsidiary of the National Geographic Society that is responsible for film and television production, among other business activities.

Patrick comes to National Geographic from Patrick Communications, Inc., a telecommunications consulting company. Before that he was at AOL/TimeWarner, where he was the first president of AOL Wireless and CEO of Time Warner Telecommunications. From 1983 to 1989 Patrick was chairman of the U.S. Federal Communications Commission. Before that he worked in the Reagan White House as associate director of presidential personnel.

THE BIZ

PERSONNEL

At National Geographic, Patrick succeeds **Richard Allen**, who left in December to become president and CEO of Vulcan Sports Media, publishers of *The Sporting News*.

Pike named director in Memphis

Stephen Pike, formerly director of the Virginia Museum of Natural History in Martinsville, has been appointed director of the **Pink Palace Museum** in Memphis, TN. The Memphis museum complex includes the Sharpe Planetarium and **Union Planters IMAX Theater** as well as other facilities.

Before his six years at Martinsville, Pike was associate director of the **Smithsonian's** National Associate Program and also worked for the **American Association of Museums**.

Pike replaces **Douglas Noble**, director of the museum system for 21 years, who retired in May 2000.

Bretherton is CEO of WBS

Mark Bretherton has been named CEO of Australia's **Worlds Biggest Screen Pty. Ltd.**, operator of IMAX theaters in Sydney and Melbourne. Bretherton was director of marketing for WBS, and has been involved in LF theaters in Australia for six years.

He replaces **John Rochester** who had been acting CEO for the past 18 months.

GSC appoints Houle as exec dir

Montreal's **Giant Screen Consortium** has named **Bernard Houle** as executive director. He will be responsible for implementing a strategic plan, establishing partnerships, and promoting the expansion of the organization.

Houle has 20 years of experience in economic development in Quebec. GSC is a non-profit organization formed to promote the LF industry in Quebec and Canada. It has 18 members, including producers, service companies, and financial partners.

GSC's new offices are located at 333 Richmond Street, Montreal, QC, H3J

1T9. The phone number is 514-396-2223, fax: 514-396-2227.

Giguere joins Pulseworks

Paul Giguere, formerly with **MegaSystems**, has joined the staff of Atlanta's **Pulseworks, LLC**, as director of institutional operations. There he will "strengthen operational results at the company's attractions, with a heavy emphasis on marketing strategy," according to a press release. Pulseworks owns and operates 25 motion simulation attractions in five countries.

Giguere comes to Pulseworks following a year operating his own consulting firm, **PG Consulting Services**. Before that he was on the sales staff of **MegaSystems, Inc.** He is first vice president of the **Large Format Cinema Association** and has been a member of the organizing committee of the Trends in Leisure and Entertainment (TiLE) conference in Europe for five of the last six years.

Giguere will be relocating to the Atlanta area in the near future from his current home in Alabama.

Romalis leaves Imax

Liam Romalis has left **Imax Corporation**, where he has worked for seven years, to form an independent production company, **Riddle Films**. The company's first project is a documentary titled *Carry Me Home: The Story and Music of the Nathaniel Dett Chorale*.

IN MEMORIAM

Cosmosphere founder dies at 81

Patricia Carey, founder of the **Kansas Cosmosphere and Space Center** in Hutchinson, KS, died Jan. 1 at age 81.

The Cosmosphere, which today has the largest collection of U.S. space artifacts outside the **National Air and Space Museum** in Washington, DC, had humble beginnings as a planetarium in the Poultry Building of the Kansas State Fairgrounds. Carey built the planetarium with used equipment and volunteer labor in 1962,

moving it to the campus of Hutchinson Community College in 1966 and adding a modest collection of exhibits.



Patricia Carey

Ten years later Carey contacted **Max Ary**, then director of the Noble Planetarium in Ft. Worth, TX, for advice on expanding the facility. Coincidentally, Ary was on a Smithsonian committee charged with placing thousands of space artifacts released by NASA at the end of the Apollo program.

In 1980 the Cosmosphere opened with a large percentage of those artifacts, a 107-seat Omnimax theater, and Ary as director. Today the center, located in a town of 40,000 people, 40 miles from Wichita and 200 miles from Kansas City, attracts 285,000 visitors a year.

Ary, now director of the **Kirkpatrick Science and Air Space Museum** in Oklahoma City said, "We've lost one of the really great people that's been in Kansas. She touched thousands of lives — tens of thousands of young people who have been directly impacted by their experiences at the Cosmosphere."

Jeff Ollenburger, current director of the center, told *LF*, "Patty was one of those amazing people who you just felt lucky to know. Her passion for science and lifelong learning turned a quiet town in the middle of Kansas into one of the world's premier locations for space science education. The Kansas Cosmosphere and Space Center will be a living memorial to her vision and spirit for generations to come."

At her death, Carey was vice chairperson of the center's board of directors. She is survived by her husband, Howard J. Carey, Jr., three sons, and six grandchildren.

(from **FILMS** on page 1)

dramatic live-action LF film. Several other titles are in the works.

Recognizing that it was unlikely that other studios would invest in dramatic LF features for a potential market of less than 300 theaters worldwide, Imax last spring announced its DMR process that converts 35mm films to 15/70. The first DMR releases were *Apollo 13: The IMAX Experience* and *Star Wars, Episode II: Attack of the Clones, The IMAX Experience*. (Disney had been able to convert its animated films—already stored in digital form—to LF in-house with existing technology.)

Commercial theaters welcomed the new process and were thrilled with the performance of *Star Wars*, which posted average per-screen grosses of more than \$125,000 at 58 theaters in its seven-week run. *Apollo 13* has not done nearly as well, earning less than half that per-screen total over 15 weeks at only 23 theaters. Neither release had any significant marketing budget.

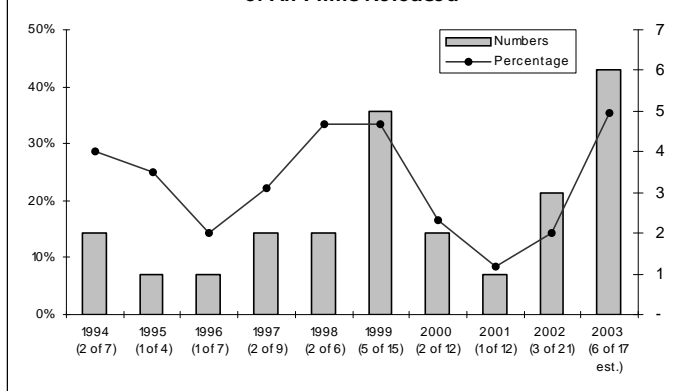
Many institutional theaters and most LF filmmakers are less sanguine about the benefits of DMR (and other repurposing

techniques) to the health of the industry. Many fear that the public will be confused and that the industry's reputation for high-quality imagery—and the IMAX brand specifically—will be damaged.

European theaters have been particularly vociferous — and united — in their opposition to DMR on business grounds. Many, notably **Wolfram Weber** of the **IMAX Theater Am Cinecitta** in Nuremberg, Germany, argue that two-hour Hollywood features at 50% lease rates would destroy their business models. (See *LFX*, September 2002). At a December Euromax meeting a number of theater representatives presented these arguments to Imax co-CEO **Brad Wechsler**, and asserted that DMR films would not be welcomed in Europe.

Repurposing conventional films compli-

3D Films as a Percentage of All Films Released



cates the LF leasing marketplace at many levels. Two-hour features crowd traditional films off theaters' schedules. Recouping the high cost of a 120-minute print (at least \$50,000) requires distributors to insist on exclusivity or large numbers of shows, reducing the number of slots available to other titles.

Original LF films are usually announced long before they open, enabling theaters to make schedule commitments a year or more in advance. Pre-lease deals often contribute to a film's production budget.

In contrast, the LF edition of *Star Wars* was announced barely two months before it opened, and won 58 bookings in that time. It might have gained more bookings — especially in institutions — if theater managers had not already contracted for other titles. Commercial operators are used to bookings that run only a few weeks or months, and were willing to be more flexible, especially for a property with the mass appeal of *Star Wars*. But if repurposing becomes more

LF FEATURES OF THE LAST 10 YEARS

(stacked in alphabetical order)

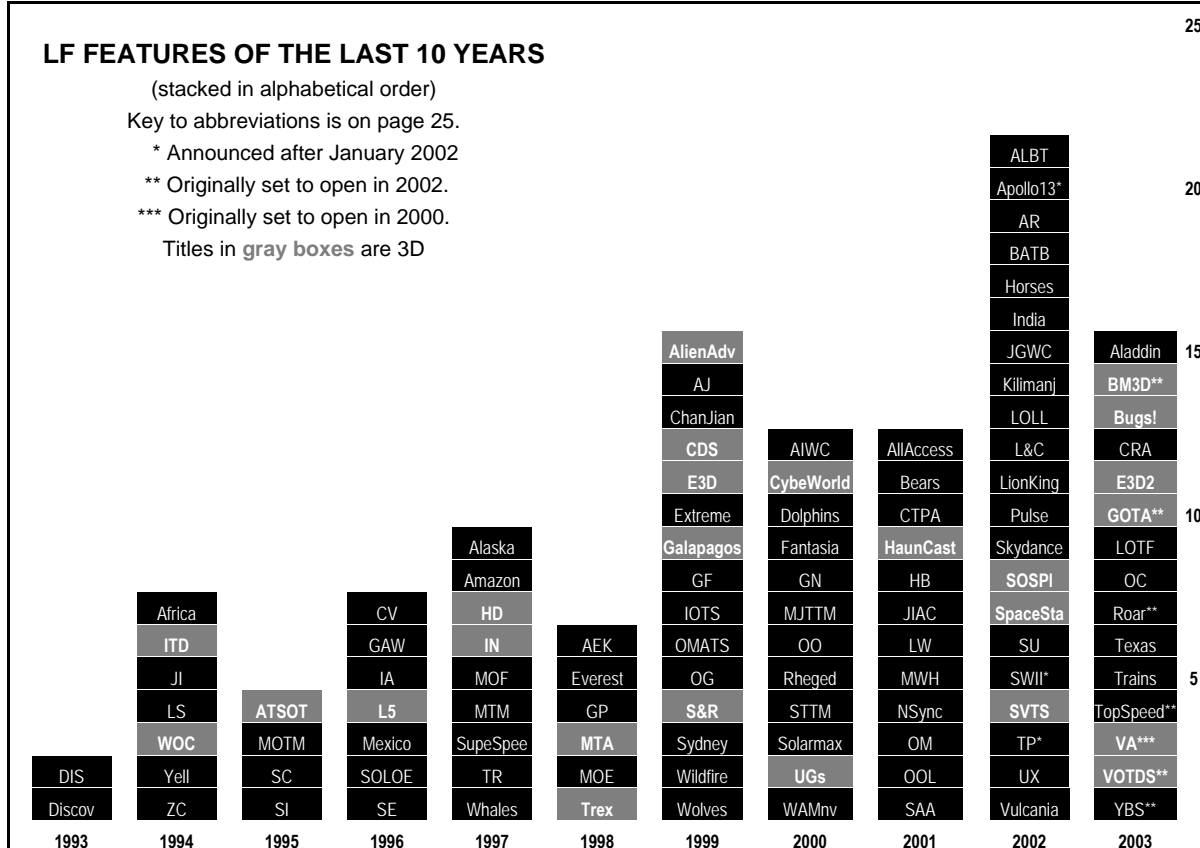
Key to abbreviations is on page 25.

* Announced after January 2002

** Originally set to open in 2002.

*** Originally set to open in 2000.

Titles in gray boxes are 3D



common and more institutional theaters want to run Hollywood films, they may become less willing to make advance commitments to traditional films for fear of missing the next hot film. This in turn could make it harder for LF filmmakers to obtain sponsorships and other financial backing, reducing the number and quality of original LF productions.

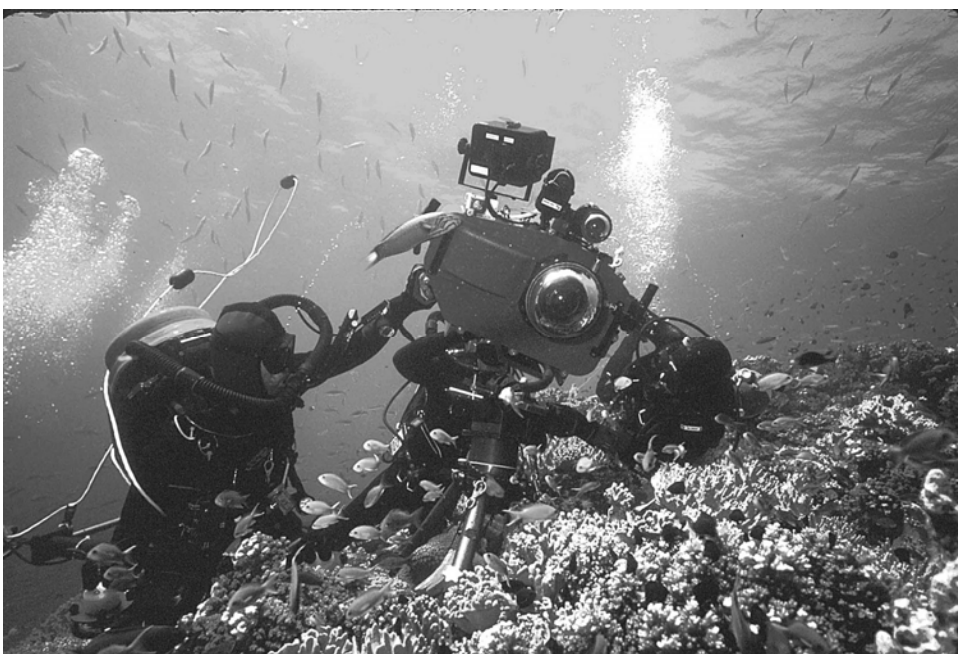
Imitating Hollywood

Another risk to the LF industry is shortening film life spans. Since the dawn of the industry more than 30 years ago, LF films have typically had working lives of five years or more. Theaters were relatively few and far between and films did not open everywhere simultaneously, but wended their way around the world. Some ran for decades. It was not the best way to make a quick buck, but it was steady and predictable.

Starting with *Everest* in 1998, more LF films have attempted to open simultaneously in as many theaters as possible. All of the films from Disney and the other Hollywood studios have opened day-and-date. This strategy allows for more effective national marketing, but it also dramatically increases risks by front-loading print costs and other expenses, raising the stakes for the opening.

Among other advantages, slow rollouts offered a relatively inexpensive form of audience testing: small changes could be made to a film if only a handful of prints had been struck and it had not received widespread notice. This was attempted after the initial release of *Four Million Houseguests*, for instance (albeit with little effect on the film's ultimate success), and many other films. But once fifty prints have been made and national reviews have appeared, the film, or at least its reputation, is locked. And if those reviews were negative, the film is effectively dead in the water.

Hollywood has become increasingly dependent on blockbusting opening weekends, and few would argue that this has improved the quality of the films we see. The success of *My Big Fat Greek Wedding*, the highest grossing independent film ever, demonstrates the fallacy of the strategy: it took weeks of word of mouth to



Filming for Coral Reef Adventure

build up to blockbuster status, but it has earned more than \$250,000,000 and is still in theaters nine months after its release. Compare this to any of a dozen high-profile, high-budget flops you can think of that were off screens in a few weeks.

For 30 years the LF industry has been a small independent, but it seems to be heading towards Hollywood's model. It may be too late to turn back, but one has to consider the risks and benefits of each path and ask which is the wisest course.

The LF business today remains in an unsettled state. The uncertainties facing our industry and the conventional film industry to which we are drawing ever closer, the shaky economic picture, and the cloudy world political scene all make it hard to be brightly optimistic. On the other hand, all is not gloomy: commercial theaters are doing better and many museums are reporting that attendance is slowly rebuilding. The core of the business remains solid, and the success of new experiments will ultimately be determined by the market.

Below are the films of 2003, listed chronologically by announced release date. Summaries in quotation marks are taken from the producers' official literature. More detailed production credits can be found in "In Production" on page 14.

Underlined titles are 3D.

Coral Reef Adventure

"In *Coral Reef Adventure* you'll soar over the volcanic peaks of Tahiti, dive 350 feet to explore deep corals off the shores of Fiji, and swim amid hundreds of sharks in the coral canyons of the Rangiroa atoll.

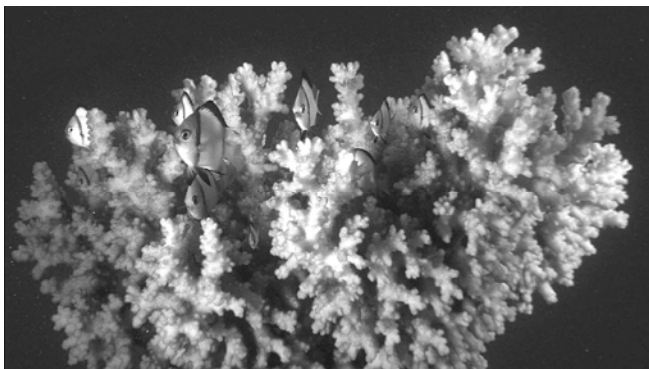
"At Australia's Great Barrier Reef, the adventure begins with the giant screen cinematographers Howard and Michele Hall, who have explored the world's coral reefs for more than two decades. You'll travel with the Halls through the South Pacific and discover why they, like so many others, have fallen in love with the reefs.

"You'll feel dazzled by the myriad colors and shapes of the coral animals that comprise the reef, and awed by the complexity and interconnectedness of life. The partnerships among creatures that live on the reef will even make you smile. Throughout the film you'll learn why the health of the coral reef is so important to us all."

"Major funding was provided by the **National Science Foundation** in association with the **Museum of Science, Boston**, **National Wildlife Federation**, and **Lowell, Blake & Associates**."

Produced and distributed by **MacGillivray Freeman Films**. Release: February

(see *FILMS* on page 8)



Blue Magic

(from **FILMS** on page 7)
14, 2003.

Blue Magic

"Blue Magic is a combination of eye-catching visuals, wonderful music, and astounding 3D that lets the audience discover the underwater world as it is: beautiful, surprising, fantastic, and magical.

"Shot in the Bahamas and on Australia's Great Barrier Reef, it shows the immense diversity of marine life on the reefs and the amazing beauty of the many varieties of coral thriving there.

"Each of the film's 14 sequences shows a different species of coral, accompanied by its own musical score. The last sequence shows a field of dead coral, illus-

trating the many dangers threatening the world's coral reefs. The message is clear: if these threats are not eliminated, our children may only be able to see such rich coral reefs in books and museums.

"Blue Magic is the first LF movie shot entirely with digital technology. Smaller and lighter than standard 15/70 3D cameras,

as, the HDCAM cameras used to shoot Blue Magic create a kind of image never seen before in LF.

"The film was directed by Jean-Jacques Mantello, who has directed more than 30 3D projects, and photographed by Gavin McKinney, who has been filming underwater for Hollywood for over 30 years. The film's narration was written by Mark Spalding, a marine biologist who has just published the new World Atlas of Coral Reefs for the United Nations Environmental Program. The musical score was composed by French composer Christophe Jacquelin and performed by the Sofia Symphony Orchestra.

"Blue Magic was produced in collaboration with the United Nations Environment Program Coral Reef Unit."

Produced and distributed by 3D Entertainment, Blue Magic will be released worldwide in early 2003.

Our Country

"Our Country transports us through the twentieth century on the wings of country music.

"During the immigrant migration of the early 1900's, the Jazz Age, World War II, the fabulous fifties, through Sept. 11, 2001, country music has always been a part of America, with its stars and its sound reverberating through the decades.

"Our Country traces the development of

country music over the past century using rare historical footage, spectacular LF shots filled with today's country stars, and of course, music ranging from the soulful tunes of Jimmie Rodgers, the father of country music, to the jazzy influences in 16 Tons, to the patriotic climax of Living in the Promised Land, sung by Lee Ann Womack.

"Over 50 of country music's top stars, including Dolly Parton, Alan Jackson, and Dwight Yoakam, perform classic songs of the past 100 years in settings as varied as the canyons of Utah, the mountains of Appalachia, the deserts of California, and the stage of the Grand Ole Opry.



James Cameron shooting Ghosts of the Abyss.

"Our Country is about America: its trials, tribulations, and triumphs. It is about the wonderful mix of people and music that has created the quilt that is now called simply 'country.' It is about the spirit of a people who created a new nation full of hope and dreams. It is about you and me."

Produced by Gaylord Entertainment and distributed by Giant Screen Films. Release: March 2003.

Ghosts of the Abyss

"Academy Award-winning director and master storyteller James Cameron journeys back to the site of his greatest inspiration — the legendary wreck of the Titanic. With a team of the world's foremost historians and marine experts, and friend and actor



Dolly Parton in Our Country.

Bill Paxton, he embarks on an unscripted adventure back to the site where nearly 1,500 souls perished almost a century ago.

"Using state-of-the-art technology developed expressly for this expedition, Cameron and his crew explored the wreckage, inside and out, as never before. With advanced 3D photography, moviegoers will experience the ship as if they are part of the crew, inside the dive subs.

"In this unprecedented motion picture event, made for IMAX 3D theaters and specially outfitted 35mm 3D theaters, Cameron and his team show audiences sights not seen since the sinking 90 years ago and explore why the *Titanic* — more than any shipwreck — continues to intrigue and fascinate."

Produced by **Earthship Productions** and distributed by **Buena Vista Pictures Distribution**. Release: April 11, 2003.

Bugs!

"Earth is dominated not by humans but by insects, and has been for the last 400 million years. We share our planet with an insect population so numerous that its combined weight is twelve times greater than that of all humans.

"Bizarre, alien, and beautiful, insects are an endless source of fascination. Yet theirs is a secret world of which most people know little.

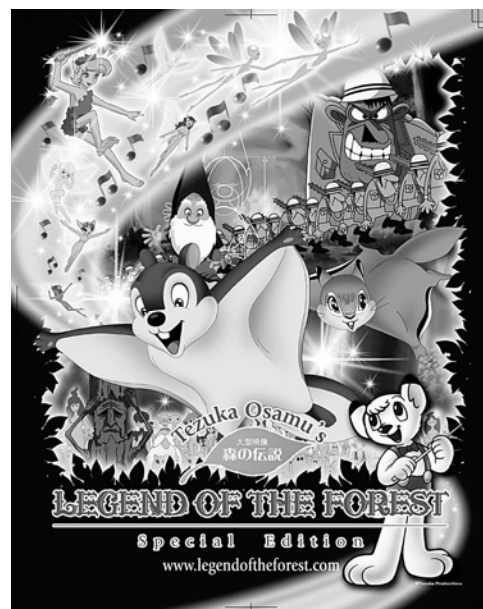
"*Bugs!* will magnify the minuscule world of insects and explore the miracle of their success. From metamorphosis to mastery, predator to prey, and community to concealment, *Bugs!* will startle and enthrall audiences of all ages as it uncovers surprising sophistication at the foundation of the food chain.

"Technical Academy Award winners **Image Quest 3D** used a state-of-the-art 3D snorkel lens to focus on hatching eggs, insect nests, and transforming larvae. Spectacularly versatile, the lens can move within an inch of the ground, dive down holes, and slide into miniature gaps. Visually stunning shots have been photographed with one of the world's most advanced optical benches and aerial imagery systems.

"Rigorously accurate lifelike sets were assembled in the studio to enable tracking moves through desert, rain forest, and pond. Blue-screen digital visual effects will be applied to create a richer depth of field, enhancing the remarkable close-ups.

"The unique process of metamorphosis will be accelerated with time lapse photography to illustrate every transitional stage while predatory stalking will be dramatically highlighted in slow motion."

Produced by **Principal Media Group** and distributed by **SK Films**. Release: Spring 2003.



Legend of the Forest: Special Edition

"Osamu Tezuka's unfinished masterpiece will soon find new life in large-screen theaters. *Legend of the Forest*, originally produced in 1987 by **Tezuka Productions**, is now resurrected in a 15/70 film through the use of digital technology. The original film was written and animated to Tchaikowsky's Fourth Symphony and contains no narration. The music, magnificently orchestrated, sets off the artistry of Tezuka's experimental animation.

"The story is intended to underscore the sanctity of all living things and to issue a warning against deforestation. Tezuka also demonstrates different styles of animation in the film to illustrate transition and development of animation technique for his audience.

"Tezuka, known as the founder of Japanese manga (comic book) and anime, was greatly inspired by Walt Disney and other great American animators. His deep veneration provided the drive to create a tribute to those pioneers of animation, which eventually evolved into *Legend of the Forest*. The original storyline consisted of four segments, but it took over ten years to complete only two of them. The entire project remains incomplete due to Tezuka's death in 1989.

"As a part of the resurrection project, commentary footage was added to the
(See **FILMS** on page 10)



Bugs!

(from **FILMS** on page 9)

original film in which Leo from *Kimba the White Lion* sheds light on each story. This was done to help children gain a better understanding of Tezuka's message.

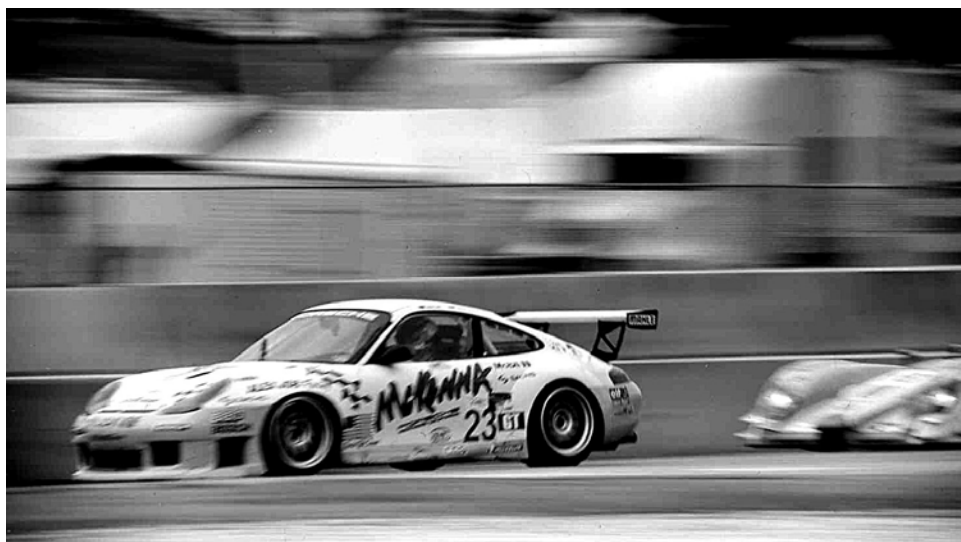
"Aoi Promotion Inc. and Tezuka Productions collaborated to restore this 30-minute magnum opus. The original 35mm film was blown up to the 15/70 format and the music was re-recorded by the Czech Philharmonic Orchestra."

Distributed by Sarai, Inc., in Japan. International distribution to be announced. Release: Spring 2003.

Roar! Lions of the Kalahari

"The searing African sun beats down on the arid relic of an ancient lake in Botswana's Kalahari Desert. This is the Makgadikgadi salt pan. On its fringes lies a life-giving waterhole, a rare oasis for many of the Kalahari's big game animals. It is here that our drama plays out — a classic story of predator and prey, a riveting tale of great power, and a tragic saga of the downfall of a mighty ruler.

"Meet the pride male, one of the largest lions ever recorded in the Kalahari. He



Lucas Luhr driving for Porsche in Top Speed.

has ruled this waterhole — and his two lionesses — for several years. But now, as the waterhole changes and dries with the season, our lion is struggling to hang on to his power. Taunted by the challenges of a strong younger male, the old ruler faces the fight of his life in a dramatic battle for dominance.

"Filmed in the stark yet beautiful expanse of the Kalahari, this groundbreaking

film details the natural behavior of lions and their prey, and of survival around the last remaining waterhole in the region.

"Renowned filmmaker **Tim Liversedge**, who shot and directed the film, spent more than two years with the lions to deliver incredible coverage and an intimate tale of these amazing animals in their natural habitat. The most fascinating account of lion behavior ever to be seen in large-format theaters, *Roar! Lions of the Kalahari* builds on **National Geographic's** success in the large-format medium and its reputation for dramatic and stunning natural history films."

Produced by **Tim Liversedge Productions** and distributed by **Destination Cinema, Inc.** Release: spring 2003.

Top Speed

"How do we achieve top speed? Who are the people who build careers on speed itself, and what makes them tick? What are the forces that limit how fast we can go? These are the questions at the heart of *Top Speed*, a 40-minute film for IMAX theaters and other LF cinemas.

"An engrossing film about the pursuit of excellence and what it takes to be the fastest in the world, *Top Speed* features the awe-inspiring performances and personal stories of four world-class athletes and racing professionals whose lives revolve around speed: five-time Olympic medalist and sprinter **Marion Jones**; downhill mountain bike racer **Marla Streb**; high-performance car designer **Steve Murkett**;



Roar! Lions of the Kalahari



Virtual Actors featuring The Boxer

animators, artists, programmers, and scientists. Pushing hard at the boundaries of movie-making, they have brought computer animation technology further than was ever thought possible.

"*The Boxer* will be featured within *Virtual Actors*, a unique voyage into the extraordinary possibilities of 3D character animation, where the technology and creativity that bring a virtual actor to life will be demonstrated in fascinating detail. *Virtual Actors* featuring *The Boxer* is a 40-minute giant screen event that will keep audiences on the edges of their seats."

Produced by TAARNA Studios, Inc. Distributor to be announced. Release: Spring 2003.

Texas: The Big Picture

"It takes a big screen to tell a story as big as Texas. *Texas: The Big Picture* is a brand-new, larger-than-life film that captures the myth, majesty, and magnitude of the Lone Star State from the Panhandle to the Rio Grande and from West Texas to the Gulf of Mexico. Created for the IMAX theater of the **Bob Bullock Texas State History Museum** in Austin, Texas: *The Big Picture* is a new part of the Story of Texas experience.

(see **FILMS** on page 12)

and Le Mans racing champion **Lucas Luhr**. Each excels at what he or she does, and *Top Speed* explores the complex science behind their accomplishments, physical and psychological.

"Hosted and narrated by actor and comedian **Tim Allen**, *Top Speed* uses innovative cinematography and computer-animated imagery to tell the stories of these individuals, showing how science and state-of-the-art technology, combined with razor-sharp focus and sheer will, help each achieve ever greater degrees of speed.

"*Top Speed* was filmed in California, Utah, Colorado, Arizona, Georgia, Canada, Australia, and Germany, and is scheduled for release on April 2, 2003."

Produced and distributed by MacGillivray Freeman Films. Release: April 2003.

Virtual Actors featuring The Boxer

"Ten years after its inception, the long-awaited cinematic experience of *The Boxer* is about to hit the giant screen. As Slim squares off against Killer, audiences will be engrossed not only by the action and excitement of the story, but also by the astounding fact that these actors are *all virtual*. They may not be real, but they just might be ready to take over the industry.

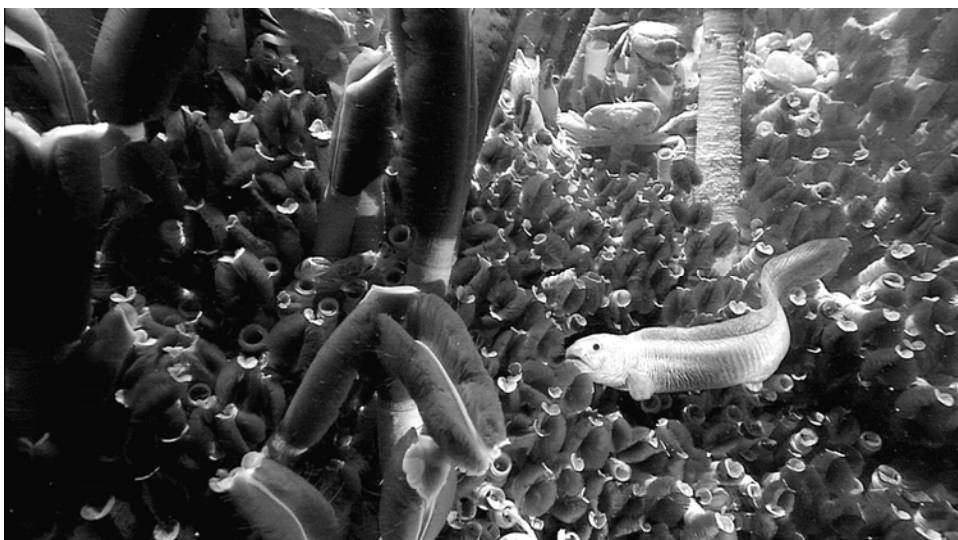
"Born out of the technology and craftsmanship that originally created the award-

winning short *Tony de Peltrie* (which featured the first lifelike computer-generated actor), *The Boxer* is a milestone in the art of 3D computer animation. It brings the concept of the *virtual actor* to stunning new levels.

"Producer/director **Pierre Lachapelle** has brought together a talented team of



Texas: The Big Picture



Volcanoes of the Deep Sea

(from **FILMS** on page 11)

"From the rugged mountains of Big Bend to its towering city skyscrapers, the Texas landscape is as diverse as the folks who live there. See all types of Texans—even armadillos and horned lizards—who call the Lone Star State home, and find out how Texas trailblazers have used innovation and ingenuity to lead the way in exploration, from the depths of the earth to the far reaches of outer space. This larger-than-life movie puts you in a 'Texas state of mind,' daring you to look out at the boundless horizon and dream big.

"Presented by the state of Texas and the **Texas State History Museum Foundation**, *Texas: The Big Picture* is a GSD&M production. Funding was provided by the Texas State History Museum Foundation, **Southwest Airlines**, **ExxonMobil**, and the state of Texas."

Distributed by the Texas State History Museum Foundation. Premiering May 3, 2003, at the Bob Bullock Texas State History Museum; general release: September 2003.

Volcanoes of the Deep Sea

"The most astonishing place on the planet is now the focus of a major giant-screen film. Aboard the deep-sea submersible *Alvin*, audiences take a two-and-a-half-mile plunge to the mid-ocean ridge to explore a deep-ocean volcano. The destination is a site called TAG, an explosive landscape of twisted chimneys, billowing

black columns of smoke, and hordes of strange shrimp.

"The adventure begins with a team of scientists (a biologist, a geologist, and a paleontologist) who help reveal the fantastic inner workings of this volcanic world that has been cloaked in darkness for hundreds of millions of years. In an environment of crushing pressure, extreme temperatures, and toxic water, communities of astounding density and diversity thrive. Here live ancient microbes and a web of life fueled not by sunlight, but by the planet's internal fires. The team explores this bizarre habitat and investigates a mys-

terious recurring hexagonal pattern on the ocean floor. Evidence suggests it may be the work of one of the Earth's most ancient and elusive species.

"The scientists' quest draws us across the globe to another site called 9° N, a volatile segment of ridge in the deep Pacific, where giant red-plumed tube worms and eel-like zoarcid fish flourish in an environment vastly different from that at TAG. The exploration of life in such extreme settings drives the film's central mystery: if life endures here, perhaps it can survive anywhere — even on other worlds."

Produced by **Volcanic Ocean Films**, distributed by **Stephen Low Distribution**. Release: June 15, 2003.

The Young Black Stallion

"In its first dramatic feature made specifically for the giant screen, **Walt Disney Pictures** is proud to present the continuation of a family favorite and a story that has enthralled generations of readers. *The Young Black Stallion*, a prequel to the 1979 classic, *The Black Stallion*, presents the title horse's adventures with Neera, a young girl who has been separated from her father in Arabia by World War II.

"Left alone in the desert, she befriends the wild colt, who she names Shetan. Once reunited with her father, however, Neera remains haunted by images of the



Biana Tamini stars in *The Young Black Stallion*.



Trains

'lost horse of the desert' — one of a few stallions of legend, rumored to be 'born of the sands, sired by the night sky, drinkers of the wind.'

"The original writer and producer of *The Black Stallion* have returned for this production, which will bring giant-screen audiences the wonder, excitement, and magic of **Walter Farley's** equine hero as they have never seen it before.

Starring **Biana Tamimi** and **Richard Romanus**. Produced by the **Kennedy Marshall Company** and distributed by Buena Vista Pictures Distribution. Release: Sept. 19, 2003

Trains

"Imagine a 40-minute journey that will take us aboard the most beautiful trains on the planet, showing us the most majestic landscapes in the world, and introducing us to interesting people.

"During this journey we will climb as high as 16,500 feet (5,000 meters) into the Andes cordillera and go as deep as the tunnel beneath the English Channel, aboard the Eurostar.

"The trip will also be a journey through time. In the early 21st century we will board a late 19th-century steam-powered train, then suddenly go full speed ahead at nearly 190 mph (300 kph) past Mount Fuji aboard the famous Shinkansen bullet train, and then ride the TGV towards the Mediterranean Sea and the future.

"Viewers will observe the striking contrasts between the coal-fired Beijing-to-Hsiang train, where Peking duck is pre-

pared for the privileged people of the padded-seat class, and the Chicago-to-Los Angeles train, with an observation car whose seats face panoramic windows. The travelers are just as varied: cheerful or miserable, poor or wealthy, they enjoy the luxury of the 'Maharajah trains' of India and the romanticism of the Orient Express.

"*Trains* will also visit spectacular sites such as the Taj Mahal in India, Machu Picchu in Peru, Universal Studios in California, and the Great Wall of China."

Produced by **Rigaud Production**, distributed by Giant Screen Films (America, Oceania), **Rigaud Distribution** (Europe, Middle East, Africa), and **Cinema Japan**

(Asia). Release: October 2003.

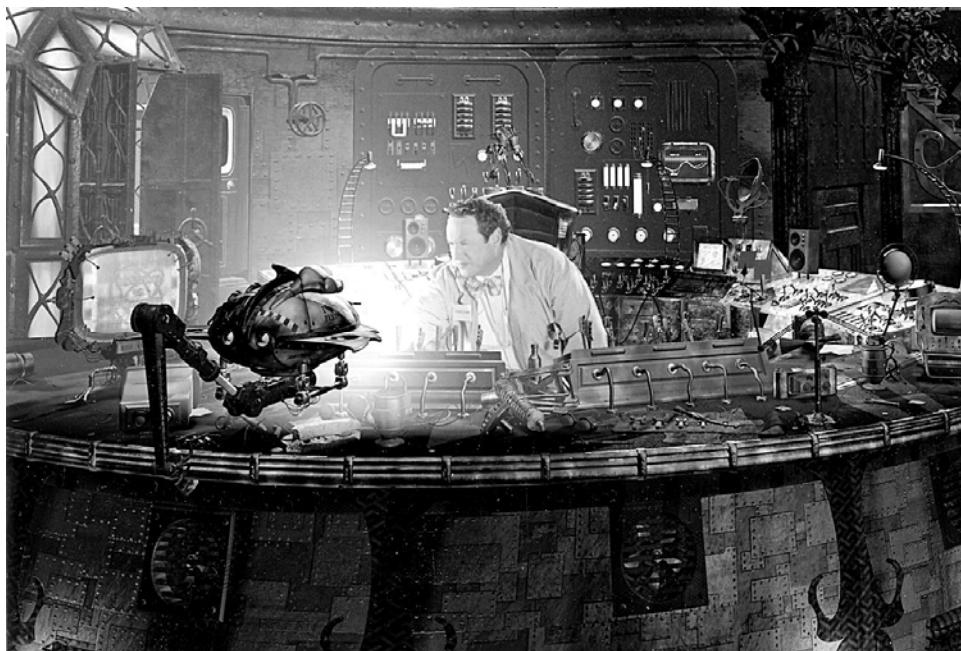
Aladdin

LF repurposing of Disney's 1992 animated feature starring the voices of **Robin Williams**, **Scott Weinger**, **Linda Larkin**, and **Gilbert Gottfried**. Produced by **Walt Disney Pictures Animation** and distributed by Buena Vista Pictures Distribution. Release: December 25, 2003.

Encounter in the Third Dimension 2 (wt)

"E3D2 follows the latest exploits of the Professor (**Stuart Pankin**) and his flying robotic sidekick, Max. When a 3D experiment goes haywire, the Professor and Max get zapped between the 2nd and 3rd dimensions. With little time to spare, they attempt to communicate their dimensional dislocation to the Institute of 3D Technology's board of directors before they vote to permanently close the Institute — an action that would trap the Professor and Max between the dimensions for all eternity! The film will feature a number of spectacular 3D moments as well as insightful sequences about visual perception."

Produced and distributed by **nWave Pictures**. Release: late 2003.



Stuart Pankin returns as the Professor in *Encounter in the Third Dimension 2*.



Jan. '03

July '03

CRA

OC

Bugs
TS

Texas

VOTDS

YBS

Trains

BM3D

GOTA

LOTF
Roar

VA

Bugs!

Principal Media Group; distributor: SK Films; director: Mike Slee; DPs: Peter Parks, Sean Phillips; score: John Lunn; producers: Phil Streather, Alex Ferguson; executive producers: Jonathan Barker, Peter Fudakowski, Simon Relph. Release: April 2003.

- Picture is locked.
- Score is being composed and will be recorded in England this month.
- World premiere will be held at National Museum of Natural History in Washington, DC, in April.

Top Speed

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editors: Stephen Judson, Dale Beldin; script: Jack Stephens, Stephen Judson; camera: Brad Ohlund, Jack Tankard, Greg MacGillivray; producers: Greg MacGillivray, Alec Lorimore. Starring Marion Jones, Lucas Luhr, Marla Streb, Steve Murkett. Host: Tim Allen. Release: April 2003.

- Editing is under way.

Ghosts of the Abyss

EarthShip Productions; distributor: Buena Vista; director: James Cameron; producers: Gig Rackauskas, Andrew Wight; co-executive producers: James Cameron, Walden Media. Cast: Bill Paxton. 3D. 60 min. Release: Spring 2003.

- Editing is under way.

Legend of the Forest: Special Edition

Tezuka Productions Co., Ltd./Aoi Promotion Inc.; distributor: Sarai Inc. (Japan), tba (elsewhere); writer, director: Osama Tezuka; executive producers, LF edition: Hitoshi Hara, Takayuki Matsutani. Release: Spring 2003.

Roar! Lions of the Kalahari

Tim Liversedge Productions; distributor: Destination Cinema; director, producer, DP: Tim Liversedge; executive producer: Lisa Truitt. Release: Spring 2003.

- Picture is locked.
- Editing sound.

Texas: The Big Picture (formerly A Land Called Texas)

Texas State History Museum Foundation; distributor: TSHM; director: Scott Swofford; DPs:

Sean Phillips, T.C. Christensen; composer: Sam Cardon; producer: Jan Wieringa; executive producer: GSD&M. Premiere: May 3, 2003. General release: September 2003.

- December: Picked up shots rained out in October.
- Principal photography is complete.
- Editing has begun.
- World premiere set for May 3, 2003, in Austin.

Volcanoes of the Deep Sea (formerly Voyage Into the Abyss)

Volcanic Ocean Films; distributor: Stephen Low Distribution; director: Stephen Low; DP: William Reeve; script: Alex Low; chief scientist: Richard Lutz; line producers: Lily Antonecchia, Dougal Caron; producer: Pietro Serapiglia; executive producer: Alex Low. Release: June 15, 2003.

- Principal photography is complete.
- Editing is in progress.

Virtual Actors featuring The Boxer (wt)

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: Summer 2003.

- Picture is locked.
- Sound recording is under way.

The Young Black Stallion

Kennedy Marshall Company; distributor: Buena Vista; director: Simon Wincer; DP: Reed Smoot; script: Jeanne Rosenberg; producers: Fred Roos, Frank Marshall, Kathleen Kennedy; executive producer: Jeanne Rosenberg. Cast: Diana Tamimi, Patrick Elyas, Richard Romanus. Release: September 2003.

- Principal photography is complete.
- Editing is in progress.

Trains

Totale Fiction/Cinema Japan/Rigaud Production/La Géode; distributors: Giant Screen Films (America, Oceania), Rigaud Distribution (Europe, Middle East, Africa), Cinema Japan (Asia); director, DP: Pierre Willemin; producer: Dominique Rigaud. Release: October 2003.

- May 2003: Will film in USA, Canada, Peru, Great Britain, Italy, South Africa, India,

* New listing.

Underlined titles are 3D

Updated information is printed in bold.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Coral Reef Adventure

MacGillivray Freeman Films; distributor: MFF; directors: Howard Hall, Greg MacGillivray; writers: Osha Gray Davidson, Stephen Judson; camera: Howard Hall, Brad Ohlund; producers: Greg MacGillivray, Alec Lorimore; executive producer: Chris Palmer. Cast: Howard Hall, Michele Hall, Jean-Michel Cousteau, Maria Jao Rodriguez, Richard Pyle. Release: February 2003.

- Principal photography is complete.
- Editing is in progress.

Blue Magic 3D

3D Entertainment; distributor: 3D Entertainment; director: Jean-Jacques Mantello; DP: Gavin McKinney; script: Francois Mantello; score: Christophe Jacquelin; science advisor: Dr. Mark Spalding; producer: Francois Mantello. 3D. Release: Early 2003.

- Film is complete and was premiered at GSTA conference.

Our Country (wt)

Gaylord Entertainment; distributor: Giant Screen Films; directors: Steven Goldmann, Keith Melton; DP: Rodney Taylor; script: Tom Neff; music producer: Randy Scruggs; sound design: Michael Davis; producer: Tom Neff; executive producers: Steve Buchanan, Mark Floyd. Cast: Lyle Lovett, Loretta Lynn, Dolly Parton, Earl Scruggs, Dwight Yoakam. Narrator: Hal Holbrook. Release: March 2003.

- Film is complete, negative is being cut.
- Final mix was completed in December.

Aladdin

FON

Greece

SP

E3D2

BOP

HOI
Siberia

Manatee

China, and Japan.

Encounter in the Third Dimension 2* (wt)

A follow-up to nWave's popular 3D LF film, *Encounter in the Third Dimension*.
nWave Pictures; distributor: nWave Pictures Distribution; director, story, executive producer: Ben Stassen; DP: Sean Phillips; animation: Movida/Trix; writer: Kurt Frey; producers: Charlotte Huggins, Caroline van Iseghem. Cast: Stuart Pankin. Release: late 2003.
— Animation began late last year.
— January: Live action 3D photography in Los Angeles of Stuart Pankin as the professor.
— Spring: Voice recording.

Aladdin*

With the help of a magical genie, a street urchin masquerades as a prince to win a princess.
Walt Disney Pictures Animation; distributor: Buena Vista; directors and producers: Ron Clements, John Musker; script: Ron Clements. Cast: voices of Robin Williams, Scott Weinger,

Linda Larkin, and Gilbert Gottfried. 90 min.
Release: Dec. 25, 2003.

— 1992 animated feature is being repurposed for LF theaters.

Forces of Nature: Natural Disasters

National Geographic/Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; DP: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros; executive producer: Lisa Truitt. Release: February 2004.
— January: Returning to Montserrat to film volcano researchers.
— Spring 2003: Returning to Turkey to film earthquake scientists.
— Editing has begun.

Greece: Secrets of the Past (wt)

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editor: Stephen Judson; camera: Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman; producers: Greg MacGillivray, Alec Lorimore. Release:

March 2004.

— Shooting will resume in spring 2003.

Sacred Planet

Sacred Planet Project, Ltd.; distributor: Buena Vista; director: Jon Long; DP: William Reeve; script: Jon Long, Karen Fernandez; producers: Karen Fernandez, Jon Long; executive producer: Jake Eberts. Release: April 2004.
— November: Filmed in Thailand.

Birds of Prey

Walt Disney Pictures; distributor: Buena Vista; director, DP: Reed Smoot; script: Mose Richards; producer: John Wilcox; executive producer: Roy E. Disney. Release: Spring 2004.
— Principal photography began this fall and is nearly complete.

The Heart of India (wt) (formerly *Passage Across India*)

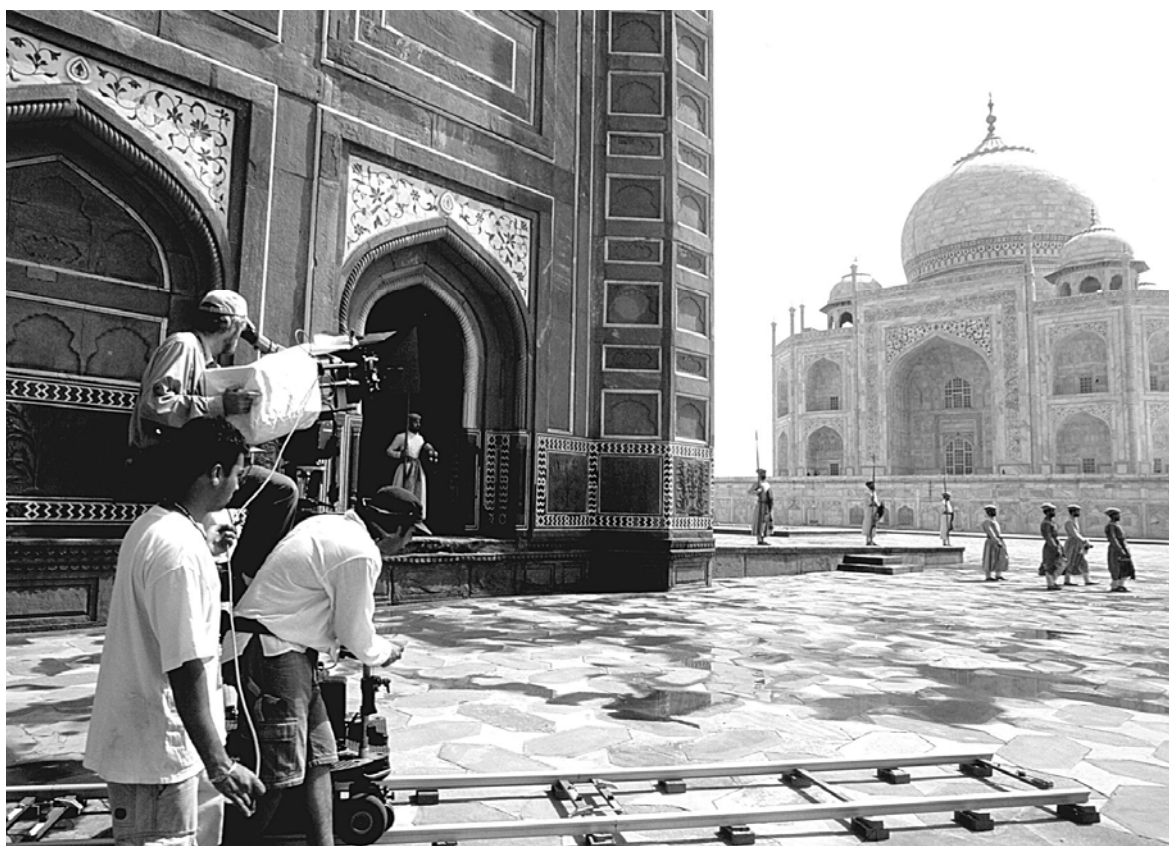
Tricolor Films/Bharatbala Productions/MacGillivray Freeman Films; distributor: MFF; director: G. Bharat; DP: Reed Smoot; script: Michael Caulfield; score: A. R. Rahman; executive producer: Sushil Tyagi. Release: Spring 2004.
— November–December: Filmed in India.

Secrets of Siberia

Egoli Tossel Film, Cine Dok; distributor: National Wildlife Federation; director: Frank Mueller; DP: Rodney Taylor. Narrator: Peter Ustinov. Release: Spring 2004.

Manatee: The Forgotten Mermaid

Machine Age Films; distributor: tba; producers/directors: Mark Merrill, Tom Boyd; DP: James Matlosz; underwater DP: Tom Boyd; score: Joan Jones. Release: 2004.



The Heart of India

THE *LF* EXAMINER INDEX

December 2002

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.
Key to film abbreviations is on page 25.

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	— Screens —		
								Dom	Intl	Tot
12/5/2002	SWII	733,233	6,696,278	0	0	6,696,278	5	54	0	54
	SpaceSta	401,369	29,061,862	185,458	8,392,549	37,454,411	34	51	25	76
	SVTS	274,424	904,597	149,069	598,326	1,502,923	5	24	13	37
	CDS	61,920	14,390,061	17,301	11,472,473	25,912,816	155	7	6	13
	Trex	49,493	42,364,858	52,225	30,551,429	72,916,287	212	2	12	14
	HaunCast	33,250	5,447,988	55,222	8,381,460	13,829,448	92	4	8	12
	SAA	25,518	13,688,959	21,090	3,796,255	17,485,214	95	9	9	18
	Apollo13	18,703	1,317,284			1,317,284	11	6		6
	Galapago	11,856	13,850,267	10,827	5,052,113	18,902,380	160	2	1	3
	E3D	7,234	6,659,249	52,300	28,750,761	35,410,010	197	2	10	12
	CTPA	7,062	2,967,652	13,653	2,224,113	5,191,765	78	4	3	7
	TR	3,939	18,317,383	0	12,408,639	30,725,506	275	2	0	2
	AlienAdv	2,992	4,223,733	28,231	9,157,247	13,380,980	172	1	6	7
	Extreme	2,100	12,336,085	1,975	12,733,679	25,069,764	195	1	7	8
	MTA	1,363	2,289,227	0	463,174	2,752,401	205	1	0	1
	ATSOT	1,272	15,948,200	9,854	20,274,427	36,222,627	363	2	3	5
	WOC	0	15,051,932	987	19,189,149	34,241,081	392	0	1	1
12/12/2002	SWII	381,448	7,077,726	0	0	7,077,726	6	53	0	53
	SpaceSta	278,038	29,284,654	173,333	8,553,025	37,837,680	35	50	25	75
	SVTS	205,365	1,153,282	165,508	780,643	1,933,925	6	25	13	38
	Trex	38,025	42,402,884	41,738	30,593,166	72,996,050	213	1	12	13
	HaunCast	33,381	5,481,369	56,752	8,438,212	13,919,581	93	4	8	12
	CDS	27,220	14,468,230	16,124	11,488,459	25,956,689	156	5	6	11
	SAA	23,971	13,712,930	29,006	3,825,261	17,538,191	96	9	9	18
	Apollo13	19,065	1,345,747			1,345,747	12	6		6
	E3D	7,763	6,667,012	56,056	28,806,817	35,473,829	198	2	10	12
	Galapago	5,613	13,851,528	8,184	5,060,297	18,911,825	161	1	1	2
	CTPA	5,581	2,973,233	10,059	2,234,171	5,207,404	79	4	3	7
	AlienAdv	3,021	4,226,754	29,114	9,186,361	13,413,115	173	1	6	7
	TR	2,184	18,319,567	0	12,408,639	30,727,690	276	2	0	2
	Extreme	1,350	12,337,435	2,099	12,735,778	25,073,213	196	1	7	8
	ATSOT	1,208	15,949,408	9,332	20,284,074	36,233,482	364	1	3	4
	MTA	693	2,290,466	0	463,174	2,753,640	206	1	0	1
	WOC	0	15,051,932	1,177	19,190,406	34,242,338	393	0	1	1
12/19/2002	SWII	330,634	7,408,360	0	0	7,408,360	7	50	0	50
	SpaceSta	279,813	29,558,316	147,556	8,777,752	38,336,068	36	49	24	73
	SVTS	251,913	1,418,613	198,102	1,064,810	2,483,424	7	25	12	37
	Apollo13	29,381	1,369,983	0	0	1,369,983	13	5	0	5
	SAA	27,847	13,740,777	17,828	3,843,088	17,583,865	97	9	9	18
	CDS	26,752	14,497,074	15,580	11,505,755	26,002,829	157	5	6	11
	HaunCast	25,333	5,506,702	40,400	8,478,612	13,985,314	94	3	7	10
	Trex	16,009	41,958,885	47,466	31,448,935	73,407,820	214	4	12	16

Wk Ending	Title	Dom	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Cume	Gross	Cume			Dom	Intl	Tot
	E3D	6,500	6,673,512	50,500	28,857,317	35,530,829	199	2	9	11
	Galapago	5,369	13,860,017	6,848	5,076,789	18,936,806	162	4	2	6
	CTPA	5,089	2,978,643	9,514	2,357,860	5,336,503	80	4	4	8
	TR	3,408	18,322,975	0	12,408,639	30,730,053	277	2	0	2
	AlienAdv	2,750	4,229,504	29,000	9,215,361	13,444,865	174	1	6	7
	Extreme	1,350	12,338,785	2,099	12,737,876	25,076,661	197	1	7	8
	ATSOT	1,246	15,950,654	5,681	20,292,122	36,242,776	365	1	3	4
	MTA	797	2,291,263	0	463,174	2,754,437	207	1	0	1
	WOC	0	15,051,932	900	19,191,632	34,243,564	394	0	1	1
12/26/2002	SVTS	310,192	1,670,541	240,446	1,349,831	3,020,373	8	23	15	38
	SpaceSta	225,541	29,820,971	172,539	9,005,503	38,826,474	37	44	26	70
	HaunCast	27,500	5,534,202	42,400	8,521,012	14,055,214	95	3	7	10
	CDS	23,402	14,521,303	16,677	11,523,764	26,045,067	158	5	6	11
	Apollo13	15,742	1,377,130			1,377,130	14	2		2
	SAA	14,371	13,755,148	17,056	3,860,145	17,615,292	98	9	9	18
	Trex	10,763	41,969,033	45,435	31,501,326	73,470,359	215	1	12	13
	E3D	7,500	6,681,012	52,500	28,909,817	35,590,829	200	2	9	11
	CTPA	7,049	2,988,199	8,841	2,365,997	5,354,196	81	4	3	7
	Galapago	5,468	13,863,764	3,490	5,079,401	18,943,165	163	1	1	2
	AlienAdv	3,000	4,232,504	29,000	9,244,361	13,476,865	175	1	6	7
	TR	1,691	18,324,666	0	12,408,639	30,732,789	278	2	0	2
	Extreme	1,180	12,339,965	1,523	12,739,399	25,079,364	198	1	5	6
	ATSOT	673	15,951,327	6,651	20,297,450	36,248,777	366	1	3	4
	MTA	330	2,291,790	0	463,174	2,754,964	208	1	0	1
	WOC	0	15,051,932	644	19,192,320	34,244,252	395	0	1	1
12/31/2002	LionKing	3,708,638	3,708,638			3,708,638	1	66		66

The paper on which the last two issues' covers were printed was supplied in error and didn't reproduce photos acceptably. As of this issue we have obtained the correct stock. We felt these images deserved to be reproduced properly, and are therefore reprinting them.



A stereo pair from Shrek, printed for cross-eyed viewing. To view in 3D, hold the page squarely in front of you in strong, even light. Cross your eyes until the two images overlap exactly, using one point (say, Shrek's head) as your guide. Holding this position, allow your eyes to relax until the image comes into focus and the 3D effect appears. The image may come briefly into focus and pop out again, but just relax and keep trying. Once you've got it, you will be able to look around the whole scene. And no, despite what your mother said, your eyes won't stay that way. (Some apparent 3D flaws are the result of the transition to black-and-white printing.)

Bookings: January 2003 by Film

693 bookings of 89 films in 273 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close		
AEK	Johannesburg ISA	2/02	2/28/03	Beavers BP	Reno Fleisch	9/23/02	5/23/03	E3D	Wuerzburg	12/1/02	11/30/03		
	Katovise IT	7/5/02	1/4/04		Saint Louis SC	9/3/02	1/03		Bratislava	1/15/03	1/31/04		
	Krakow IT	12/15/01	6/11/03		Seattle Dome	11/25/02	11/25/03		Chiba City	7/10/02	3/31/03		
	Pittsburgh CSC	6/28/02	2/20/03		Vancouver SW	6/29/02	6/03		London SM	7/20/02	1/31/03		
Africa	Johannesburg ISA	3/15/02	3/30/03		Yellowstone	6/1/02	6/1/03	E3Dcc	Munich	1/15/01	6/30/03		
	Nuremberg	12/15/01	1/1/03		Seattle PSC 1		1/16/03		Natick JF	7/1/02	12/31/03		
	Sioux Falls	9/28/02	1/31/03		Bochum IM	9/1/01	3/1/03		Nuremberg	8/15/02	3/31/03		
	Toronto OP	9/23/02	6/15/03		Glasgow	10/5/00	1/31/03		Vienna LFC	6/7/02	4/10/03		
AIWC	Johannesburg ISA	2/02	9/9/03		CDS	Johannesburg ISA	2/02	2/28/03	E3Dcc	Bogota	12/6/01	3/31/03	
	Oklahoma City	6/7/02	2/28/03			San Jose	10/3/02	5/3/03		Calgary SC	12/26/00	6/30/03	
	Raleigh Exp	5/31/02	1/5/03	Taranto		6/22/02	6/21/03	Karlshamn		6/25/01	2/27/03		
Taejon Earth	4/1/02	3/31/03	Valencia Spn	9/1/01		7/30/03	Stockholm	5/5/00		6/30/03			
AJ	Duluth	11/27/02	2/27/03	ChanJian CTPA		Boston NEA	9/26/02	1/26/03	EMSH Everest	Syracuse	9/14/02	1/31/03	
	Hong Kong	10/18/00	3/31/03			Fort Lauderdale	10/5/02	9/30/03		Castle Rock	3/92		
	San Diego RHF	10/5/01	6/30/03			Halifax	8/16/02	1/2/03		Austin	10/19/02	4/25/03	
San Antonio 2D			Madrid			10/24/01	1/31/03	Belfast She		11/29/01	1/28/03		
Alamo Alaska	Lucerne	2/2/02	1/31/03			CV	Memphis Pink	1/1/03	2/28/03	Extreme	Bournemouth She	11/8/02	5/7/03
	Memphis Pink	1/17/03	2/17/03				Paris Geo	2/5/02	1/31/03		Glasgow	4/15/02	4/14/03
	Sydney WBS	11/1/02			Roanoke		11/1/02	1/1/03	Mumbai		4/5/02	5/4/03	
ALBT	Berlin Disc	12/1/02	6/1/03		Saint Louis SC		11/22/02	1/2/03	Penrith		10/1/01	9/30/03	
	Fort Worth	9/27/02	3/31/03		Nagasaki SM		10/1/02	3/31/03	Pitea	9/20/02	9/15/03		
	Hampton	7/1/02	2/20/03		Barcelona		11/26/01	12/31/03	Tel Aviv NL	11/26/02	11/25/04		
	Houston MNS	8/2/02	2/20/03	Brussels	9/5/01		6/30/03	Vantaa	9/1/01	2/28/03			
AlienAdv	Jersey City	5/18/02	2/28/03	Cyberwor	Cape Town ISA		9/21/01	2/28/03	FOK Galapago	Victoria	11/1/02	1/5/03	
	Milwaukee	12/26/02	6/15/03		Ichikawa		11/1/02	3/31/03		Menlyn ISA	6/22/01	3/22/03	
	Stockholm	9/20/02	9/20/03		Madrid		3/15/02	2/28/03		Seattle Dome	5/24/02	5/24/03	
	Toronto OP	5/18/02	11/30/03		Paris Geo	4/3/02	4/2/03	Kuwait City		4/17/00	4/16/03		
	Kuala Lumpur NP	6/1/02	5/30/03		Poitiers Imax	2/1/02	1/31/03	GC	Bangkok	3/1/02	12/31/03		
	Lehi	10/29/02	11/30/03		Sydney WBS	3/14/02	3/04		Halifax	6/14/02	6/13/03		
	Melbourne WBS	3/14/02	3/31/03		Syracuse	10/1/02	2/28/03		Quebec	10/11/02	10/10/03		
	Singapore DC	5/1/02	4/30/03		Yokohama SC	3/23/02	3/22/03		Warsaw IT	7/12/02			
AllAcces Amazon Antarc Apollo13	Taipei AM	6/16/02	6/15/03		DIA DIS	Alexandria	3/1/02	2/28/03	HaunCast	Washington NMNH	10/27/99		
	Cape Town ISA	10/1/01	2/28/03			Goteborg	2/2/02	1/31/03		Beijing	9/1/02	1/31/03	
	Espinho	8/1/02	8/10/03	Pitea		4/6/02	4/10/03	Berlin Disc		4/1/02	3/31/03		
	Oakland	1/1/01	3/30/03	Vantaa		9/1/02	8/31/03	Cathedral City		3/15/02	6/30/03		
	Dallas Cmk	9/20/02	3/19/03	Dolphins		Amneville Gau	6/1/02	5/31/03	Houston Reg	9/20/02	12/31/03		
	Dearborn	9/20/02	3/20/03			Bournemouth She	3/22/02	3/21/03	Johannesburg ISA	11/1/02	2/28/03		
	Hampton	9/20/02	3/16/03			Bratislava	10/31/02	10/30/03	Katoomba	6/1/02	5/31/03		
	KSC 1	9/20/02	12/31/04			Glasgow	10/1/02	3/31/03	Menlyn ISA	4/1/02	1/31/03		
Natick JF	9/20/02	3/20/03	London BFI			10/20/02	10/19/03	Mobile	12/1/02	12/31/03			
New Orleans	9/20/02	3/20/03	London SM			10/20/00	4/19/03	Ontario Reg	9/13/02	9/12/03			
San Antonio 2D	9/20/02	2/16/03	Malta		9/1/02	8/31/03	Seoul	12/21/02	6/21/03				
Seattle PSC 1	9/20/02	8/16/03	Montpellier Gau		1/1/01	12/03	Vienna LFC	1/10/03	4/10/03				
Washington NASM	10/25/02		Poitiers Imax 3D		2/1/01	1/06	Amneville Gau	10/30/01	6/30/03				
AR	Hutchinson	1/10/03	9/10/03		DIS	Bochum IM	2/1/02	1/31/03	HB	Bangkok	2/8/02	2/28/03	
	Jakarta	12/6/02	12/6/03	Bratislava		10/31/02	10/30/03	Barcelona		5/7/02	5/7/03		
	Montreal VP	10/11/02	5/10/03	Huntsville		5/1/01	4/04	Belfast She		10/17/02	10/31/03		
	Singapore SC	1/4/03	7/4/03	Puebla		9/15/02	3/14/03	Bristol		8/25/01	10/31/03		
ATSOT	Brisbane WBS	11/1/02	2/28/03	Bears		Villahermosa	9/15/02	3/15/03	HB	Kansas City Sci	9/27/02	2/8/03	
	Goteborg	10/2/01	10/04			Albuquerque	10/1/02	3/30/03		Lehi	10/22/02	11/30/03	
Bears	Katovise IT	9/6/02	2/28/03			Birmingham UK	8/16/02	1/15/03		London BFI	12/1/01	8/30/03	
	Baltimore	6/23/02	9/1/03			Dayton	6/1/02	7/30/03		Madrid	6/12/02	6/30/03	
	Calgary SC	7/28/01	8/1/03			Hong Kong	10/1/02	3/31/03		Manchester UCI	9/1/02	3/31/03	
	Edmonton Ody	2/1/02	6/30/03			Laie	5/1/01			Quebec	12/13/02	4/30/03	
	London ONT	9/16/02	3/16/03		Munich	9/30/02	3/31/03	Sydney WBS		9/20/01	8/31/03		
	Myrtle Beach	1/1/03	6/03		Nuremberg	8/15/02	8/14/03	Aguascalientes		5/23/02	5/31/03		
	Parker	8/31/02	8/31/03		Seattle Dome	5/25/02	5/24/03	Baltimore		3/02	10/31/03		
	Portland	11/1/02			Warsaw IT	10/31/02	5/31/03	Barcelona		5/7/02	5/7/03		

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Bradford	10/11/01	10/31/03		Copenhagen	10/12/02	4/11/03		Cape Town ISA	12/25/02	2/03
	Bratislava	10/29/02	10/31/03		Detroit	10/5/02	4/4/03		Charleston SC	12/25/02	2/03
	Charlotte	2/2/02	2/28/03		Jersey City	10/02			Cheshire Oaks WVC	12/25/02	2/03
	Dallas Cmk	1/10/03	1/31/04		Los Angeles CSC	10/25/02	3/24/03		Chicago Imx	12/25/02	2/03
	Denver MNS	9/1/02			Raleigh Exp	10/4/02	5/29/03		Col Springs Cmk	12/25/02	2/03
	Glasgow	10/11/01	9/1/03		San Diego RHF	11/15/02	5/14/03		Columbus Mar	12/25/02	2/03
	Harrisburg	1/1/03	6/30/03		Shreveport	11/16/02	5/14/03		Dallas Cmk	12/25/02	2/03
	Hastings	9/10/02	3/10/03		Stockholm	11/29/02	11/28/03		Dearborn	12/25/02	2/03
	Kaohsiung	11/9/02	11/8/03		Tampa MOSI	11/22/02	5/21/03		Denver CC Reg	12/25/02	2/03
	Karlshamn	10/23/02	10/31/03		Toronto OSC	5/10/02			Denver CM Reg	12/25/02	2/03
	La Coruna	10/4/02	12/31/03		Victoria	9/20/02			Dublin Reg	12/25/02	2/03
	Leon Exp	12/1/02	5/31/03	JAC	Denver MNS	6/7/02	3/9/03		Durham	12/25/02	2/03
	London SM	10/11/01	10/31/03		Karlshamn	6/15/02	9/10/03		Fargo	12/25/02	2/03
	Louisville	1/5/02			Melbourne WBS	8/1/02	1/1/03		Grand Rapids JLT	12/25/02	2/03
	Madrid	11/6/02	10/31/03		Puebla	8/1/02	1/31/03		Guadalajara Ram	12/25/02	2/03
	Melbourne WBS	10/7/02	10/31/03		Stockholm	3/1/02	3/7/03		Halifax	12/25/02	2/03
	Munich	4/18/02	4/30/03		Sudbury	10/1/02	5/31/03		Hampton	12/25/02	2/03
	Natick JF	11/15/02	11/30/03		Tijuana	10/5/02	4/4/03		Hartford Crn	12/25/02	2/03
	Niagara	7/1/02	2/28/03		Virginia Beach	9/1/01	3/1/03		Honolulu Con	12/25/02	2/03
	Nuremberg	7/4/02	1/31/03		Warsaw IT	12/1/02	7/30/03		Houston Reg	12/25/02	2/03
	Oakland	8/30/02	2/28/03	Kilimanj	Charlotte	6/14/02	2/21/03		Indianapolis WR	12/25/02	2/03
	Phoenix	8/1/02	8/1/03		Lucerne	7/1/02	6/30/03		Irvine Reg V	12/25/02	2/03
	Pittsburgh CSC	10/11/02	6/26/03		Milwaukee	7/26/02	2/27/03		Johannesburg ISA	12/25/02	2/03
	Roanoke	10/1/02	5/31/03		New York AMNH	6/24/02	4/30/03		Jupiter Crn	12/25/02	2/03
	Sagamihara	10/19/02	5/31/03		Phoenix	12/1/02	5/31/03		Kansas City Zoo	12/25/02	2/03
	San Jose	11/6/02	10/31/03		Umhlanga ISA	9/15/02			Karuizawa Sei	12/25/02	2/03
	Sydney WBS	7/22/02	2/28/03	L&C	Atlanta FMNH	9/16/02	3/15/03		Katovise IT	12/25/02	2/03
	Taichung NMNS	7/1/02	7/31/03		Boston MOS	9/28/02	6/30/03		King of Prussia Reg	12/25/02	2/03
	Taipei AM	5/1/02	5/10/03		Branson	5/3/02	4/30/03		Krakow IT	12/25/02	2/03
	Tijuana	8/17/02	8/31/03		Columbus COSI	10/11/02	6/20/03		La Coruna	12/25/02	2/03
	Toronto OSC	10/12/01			Corpus Christi	1/1/03	9/4/03		Las Palmas	12/25/02	2/03
	Valencia Spn	11/1/02	5/31/03		Davenport	11/16/02	7/24/03		Las Vegas Imx	12/25/02	2/03
	Vienna LFC	6/7/02	4/10/03		Duluth	10/1/02	3/31/03		Leon Ram	12/25/02	2/03
	Wuerzburg	9/27/02	2/28/03		Harrisburg	10/19/02	3/31/03		Lincolnshire Reg	12/25/02	2/03
	Xalapa	12/1/02	12/31/03		Hastings	12/10/02	9/6/03		London BFI	12/25/02	2/03
HCBTD	San Simeon	8/17/96			Houston MNS	1/17/03	6/5/03		London ONT	12/25/02	2/03
HH	Berlin Disc	4/1/02	3/31/03		Jersey City	5/18/02	2/28/03		Los Angeles Loe	12/25/02	2/03
	Honolulu Con	5/1/00	6/30/03		Kansas City Sci	4/22/02	5/30/03		Los Angeles NA	12/25/02	2/03
Horses	Fort Worth	1/10/03	1/9/04		Little Rock	9/21/02	3/15/03		Madrid	12/25/02	2/03
	Melbourne WBS	9/12/02			Los Angeles NA	9/13/02	2/7/03		Malta	12/25/02	2/03
	Sacramento Imx	8/2/02	2/1/03		Lubbock	9/5/02	5/31/03		Manchester UCI	12/25/02	2/03
	Sydney WBS	9/12/02			Memphis Pink	11/16/02	3/7/03		Melbourne ACMI	12/25/02	2/03
	West Nyack Imx	8/9/02	2/8/03		Milwaukee	10/1/02	3/31/03		Memphis Muv	12/25/02	2/03
	Winnipeg	7/15/02	1/14/03		Mobile	6/11/02	1/20/03		Menlyn ISA	12/25/02	2/03
India	Cape Town ISA	10/11/02	10/11/04		Norwalk	1/17/03	6/12/03		Mexico City Pap	12/25/02	2/03
	London BFI	9/14/02	9/14/03		Orlando SC	10/19/02	5/30/03		Miami Imx	12/25/02	2/03
	Malta	12/15/02	5/03		Portland	8/16/02	3/15/03		Milan WVC	12/25/02	2/03
	Montreal VP	10/11/02	4/11/03		Saint Louis Arch	5/25/02	5/23/03		Monrovia Krik	12/25/02	2/03
	Orlando SC	6/15/02	2/14/03		San Antonio 2D	9/6/02	2/15/03		Morelia Ram	12/25/02	2/03
	Quebec	10/11/02	4/11/03		San Diego RHF	8/2/02	2/27/03		Mumbai	12/25/02	2/03
	Taipei MCRC	7/1/02	7/1/03		Sandy	6/7/02	6/6/03		Munich	12/25/02	2/03
	Vancouver Imx	12/25/02	5/03		Seattle PSC 1	9/2/02	6/30/03		Murrieta	12/25/02	2/03
	Victoria	1/4/03			Shreveport	9/1/02	8/31/03		Myrtle Beach	12/25/02	2/03
	Wuerzburg	12/6/02	5/03		Washington NMNH	9/20/02	4/1/03		Nashville Reg	12/25/02	2/03
IOTS	Bochum IM	8/1/02	7/31/04		Yellowstone	6/15/02	6/14/03		New Rochelle Reg	12/25/02	2/03
	Townsville	7/19/02	7/18/03	L5	Kagoshima	1/1/03	3/31/03		New York Loe	12/25/02	2/03
ITD	Boston NEA	12/6/01			Taipei AM	1/15/03	1/14/04		Newport	12/25/02	2/03
	Calgary FP	5/31/02	5/30/03	LionKing	Addison Mar	12/25/02	2/03		Omaha	12/25/02	2/03
	Chattanooga	5/3/96	5/3/03		Aguascalientes	12/25/02	2/03		Ontario Reg	12/25/02	2/03
	Gandhinagar GSC	10/23/02			Amneville Gau	12/25/02	2/03		Orlando Muv	12/25/02	2/03
	Glasgow	3/1/02	2/28/03		Apple Valley Imx	12/25/02	2/03		Osaka Sun	12/25/02	2/03
	Katovise IT	7/5/02	7/4/03		Baltimore	12/25/02	2/03		Philadelphia	12/25/02	2/03
	Manchester UCI	10/1/02	9/30/03		Barcelona	12/25/02	2/03		Prague IT	12/25/02	2/03
	Vienna LFC	6/7/02	6/6/03		Birmingham UK	12/25/02	2/03		Providence Imx	12/25/02	2/03
JGWC	Calgary SC	10/02	10/03		Bournemouth She	12/25/02	2/03		Rochester Cmk	12/25/02	2/03
	Charlotte	10/2/02	5/1/03		Bratislava	12/25/02	2/03		Sacramento Imx	12/25/02	2/03
	Cincinnati	10/4/02	4/30/03		Buffalo Reg	12/25/02	2/03		Saint Augustine	12/25/02	2/03
	Cleveland	10/4/02	10/3/03		Buford Reg	12/25/02	2/03		San Antonio 2D	12/25/02	2/03
	Columbus COSI	10/1/02	3/03		Calgary EC	12/25/02	2/03		San Francisco Loe	12/25/02	2/03

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
LOLL LS	San Jose	12/25/02	2/03	MOTM	Berlin Disc	5/31/01		SpaceSta	Vancouver Imx	1/31/03	1/31/04
	Sandy	12/25/02	2/03	MTA	Rochester MSC	1/3/03	5/1/03		Addison Mar	7/1/02	7/1/03
	Seattle PSC 2	12/25/02	2/03	MTM	Hague	12/17/02	2/20/03		Alamogordo	7/1/02	6/05
	Sedona	12/25/02	2/03		San Jose	10/3/02	5/3/03		Baltimore	5/24/02	5/05
	Singapore GV	12/25/02	2/03	Niagara	Oulu	4/13/02	4/27/03		Bangkok	9/27/02	9/27/03
	Spokane	12/25/02	2/03		Singapore DC	9/1/02	8/31/03		Barcelona	11/7/02	11/6/03
	Syracuse	12/25/02	2/03	OM	Boston NEA	6/21/02	6/30/03		Berlin CS	5/28/02	5/27/03
	Tampa Cha	12/25/02	2/03		Las Vegas Imx	10/23/02	3/31/03		Berlin Disc	5/28/02	5/27/03
	Tampa MOSI	12/25/02	2/03		Lucerne	9/29/02	3/31/03		Boston NEA	5/1/02	4/04
	Taranto	12/25/02	2/03		Myrtle Beach	3/1/02	2/28/03		Bradford	6/1/02	6/1/03
	Tempe Imx	12/25/02	2/03		Paris Geo	2/5/02	2/28/03		Branson	5/25/02	8/31/03
	Tokyo Sei	12/25/02	2/03		Vienna LFC	10/4/02	3/27/03		Bristol	5/02	5/03
	Tulsa Cmk	12/25/02	2/03	OnGuard	Singapore DC	2/13/99	12/03		Brussels	10/26/02	6/30/03
	Umhlanga ISA	12/25/02	2/03	OO	Alamogordo	1/28/03	9/15/03		Buford Reg	4/19/02	4/19/03
	Valencia Reg	12/25/02	2/03		Bristol	11/25/02	11/25/03		Cape Town ISA	4/25/02	
	Virginia Beach	12/25/02	2/03		Garza Garcia	11/28/02	5/30/03		Cedar Rapids	11/1/02	2/28/03
	Warsaw IT	12/25/02	2/03		Grand Rapids JLT	1/24/03	5/30/03		Charleston SC	5/21/02	5/20/03
	West Nyack Imx	12/25/02	2/03		Lehi	6/11/02	5/30/03		Chattanooga	4/19/02	5/23/03
	Winnipeg	12/25/02	2/03		Louisville	6/1/02	1/3/03		Chicago Imx	7/3/02	7/2/03
	Woodridge Cmk	12/25/02	2/03		Parker	12/20/02	2/28/04		Cleveland	11/29/02	11/28/03
	Loch Lomond	7/24/02			Rochester MSC	7/4/02	6/30/03		Copenhagen	5/31/02	5/30/03
	Charleston SC	11/1/02	10/31/03		Saint Augustine	1/6/03	5/30/03		Dallas Cmk	4/19/02	4/05
	Dwingeloo	5/1/01	4/30/03		San Diego NHM	3/31/01	12/31/03		Davenport	7/13/02	7/10/03
	Laie	5/1/01			Taipei MCRC	1/1/03	12/31/03		Dayton	5/24/02	5/23/03
	Mumbai	9/1/02	8/31/03		Tijuana	10/18/01	12/31/03		Denver MNS	9/1/02	9/1/03
	Omaha	9/15/02	2/15/03	OrigLife	Paris Geo	6/26/01	5/03		Dublin Reg	4/19/02	4/19/03
	Taranto	6/30/02	6/19/03		Taichung NMNS	1/20/03			Edmonton Ody	10/11/02	10/10/03
	Valencia Spn	11/1/02	5/31/03	Ozarks	Branson	1/93	12/03		Fort Worth	5/1/02	5/1/03
	Birmingham AL	8/31/02		Pulse	New York AMNH	10/17/02	6/17/03		Frankfurt IM	5/28/02	5/27/03
	Boston NEA	12/6/01		S&R	Tsuruga	11/1/02	3/31/03		Galveston	5/24/02	5/05
	Columbus COSI	1/19/02	5/24/03	SAA	Brisbane WBS	6/13/02	1/31/03		Garden City	4/19/02	5/05
LW	Dallas SP	5/25/02	5/25/03		Calgary SC	10/1/02	9/30/03		Garza Garcia	10/1/02	3/31/03
	Louisville	9/12/02	3/12/03		Fort Lauderdale	3/1/02	2/28/03		Grand Rapids JLT	5/31/02	5/31/04
	Myrtle Beach	5/1/02	5/1/03		Frankfurt IM	11/2/02	4/30/03		Hague	10/10/02	10/03
	Osaka Sci	9/1/02	3/1/03		Melbourne WBS	10/25/01	4/24/04		Hampton	5/24/02	5/05
	Regina	9/1/02	3/1/03		Nagoya OT	10/1/02	3/30/03		Harrisburg	6/1/02	5/31/03
	Saint Augustine	8/1/02	1/1/03		Oklahoma City	10/18/02	5/03		Hong Kong	1/1/03	12/31/03
	San Diego NHM	9/4/02	1/4/03		Osaka Sun	10/1/02	3/30/03		Honolulu Con	6/14/02	6/13/03
	Jackson MS	9/15/02	1/15/03		Paris Geo	10/23/02	10/22/03		Houston MNS	10/4/02	10/4/03
	Beijing	4/28/02	4/27/03		Penrith	3/8/02	3/7/03		Hull	7/1/02	7/1/03
	Belfast She	10/2/02	1/31/03		Stockholm	9/21/01			Huntsville	5/24/02	5/05
	Berlin CS	10/1/02	2/3/03		Sudbury	9/22/02	6/30/03		Hutchinson	6/1/02	6/07
	Berlin Disc	4/1/02	3/31/03		Sydney WBS	10/25/01	4/24/04		Indianapolis WR	5/23/02	4/04
	Boston MOS	6/16/01	3/31/03		Tokyo Sei	10/1/02	3/30/03		Kaohsiung	9/1/02	6/30/03
	Branson	4/19/02	4/18/03		Tokyo TSC	11/2/02	4/30/03		Krakow IT	9/6/02	9/5/03
	Cape Town ISA	3/5/01	2/28/03		Toronto OSC	1/17/03			KSC 2	4/19/02	4/18/04
	Cocoa	10/15/01	4/15/03		Vancouver SW	10/19/02	4/18/03		Kuwait City	10/1/02	9/30/03
	Corsicana	9/1/02	2/28/03		Victoria	3/8/02			Langley FP	4/26/02	4/25/05
	Dallas SP	9/27/02	3/8/03	SE	Townsville	7/19/02	7/18/03		Las Vegas Imx	4/19/02	4/18/04
	Fort Lauderdale	5/25/02	5/24/03	Sedona	Sedona	3/28/98	12/31/03		London BFI	4/27/02	4/26/03
	Frankfurt IM	9/1/02	2/1/03	Skydance	Paris Geo	7/3/02	7/3/03		London SM	5/28/02	5/27/03
	Harrisburg	10/6/02	2/21/03	SOA	Dallas AA	2/26/99			Los Angeles CSC	4/19/02	4/19/03
	Katoomba	6/1/02	5/31/03	Solarmax	Cocoa	10/1/02	9/30/03		Los Angeles NA	4/19/02	5/31/03
	King of Prussia Reg	9/13/02	9/12/03		Garza Garcia	4/1/02	3/30/03		Lubbock	11/1/02	2/1/03
	Kuwait City	6/12/02	6/11/03		Huntsville	3/1/02	2/28/03		Madrid	11/6/02	11/5/03
	Manchester UCI	7/1/02	6/30/03		Hutchinson	3/15/02	3/14/03		Melbourne WBS	4/19/02	4/04
	Melbourne WBS	10/1/02	12/31/03		Oakland	9/15/00	3/30/03		Memphis Pink	6/29/02	3/7/03
	Melzo	1/1/02	2/28/03		Singapore SC	11/1/02	2/28/03		Miami Imx	5/1/02	4/04
	Mumbai	10/1/02	3/31/03		Taipei AM	3/1/01	6/28/03		Milwaukee	6/1/02	6/1/03
	New Rochelle Reg	9/13/02	9/12/03	SOSPI	Berlin CS	10/24/02	12/31/03		Mobile	1/6/03	6/6/03
	Nuremberg	1/3/03	12/31/03		Berlin Disc	10/24/02	12/31/03		Montreal VP	4/19/02	4/18/03
	Oakland	1/1/03	6/30/03		Bochum IM	11/15/02	12/31/03		Munich	5/28/02	5/27/03
	Pitea	3/1/01	3/31/03		Bristol	10/21/02	12/31/03		Norwalk	10/4/02	1/16/03
	Portland	11/2/01	6/15/03		Chicago Imx	1/31/03	1/31/04		Osaka Sun	4/19/02	4/04
	San Diego RHF	11/1/01	6/30/03		Myrtle Beach	1/31/03	1/31/04		Oslo	5/28/02	11/03
MOF	Sydney WBS	10/1/02	12/31/03		Natick JF	1/30/03	1/30/04		Philadelphia	6/1/02	5/04
	Toronto OP	9/2/02	6/30/03		Nuremberg	10/31/02	12/31/03		Portland	4/19/02	4/19/03
	Austin	1/11/03	5/2/03		Sacramento Imx	1/31/03	1/31/04		Sacramento Imx	5/1/02	4/04
	Pensacola	11/8/96			Tempe Imx	1/31/03	1/31/04		San Diego RHF	5/17/02	2/03

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	San Jose	10/3/02	5/1/03		Berlin Disc	11/1/02	1/31/03		Oakland	1/1/02	12/31/03
	Seattle PSC 2	5/17/02	5/04		Bournemouth She	11/8/02	1/31/03	TF	Washington NASM	7/1/76	
	Shreveport	7/1/02	6/30/03		Branson	11/1/02	1/15/03	TR	Melbourne WBS	11/1/02	1/31/03
	Sinsheim	5/9/02	5/8/04		Bristol	11/15/02	1/31/03	Trex	Belfast She	3/15/02	3/14/03
	Spokane	5/30/02	5/30/03		Chicago Imx	11/15/02	1/31/03		Boston NEA	2/1/02	1/31/03
	Stockholm	5/17/02			Detroit	11/16/02	1/03		Kuwait City	9/30/02	9/29/03
	Sydney WBS	4/19/02	4/04		Fort Lauderdale	11/1/02	1/31/03		Manchester UCI	2/25/02	2/24/03
	Tempe Imx	5/1/02	4/04		Fort Worth	11/16/02	1/7/03		Mexico City Pap	5/14/02	1/13/03
	Tokyo Sei	4/25/02	4/30/04		Galveston	11/1/02	1/31/03		Nuremberg	2/7/02	2/6/03
	Toronto FP	10/18/02	10/17/03		Garden City	11/16/02	1/1/03		Poitiers Solido	2/1/00	1/31/03
	Toronto OSC	10/18/02			Glasgow	11/17/02	1/12/03		San Antonio 3D	1/3/03	1/2/04
	Valencia Spn	10/14/02	5/13/03		Indianapolis WR	11/8/02	1/31/03		Townsville	7/19/02	7/18/03
	Victoria	5/31/02			Las Vegas Imx	11/1/02	1/31/03	UGs	Belfast She	5/6/02	4/30/03
	Vienna LFC	1/1/03	12/31/03		London BFI	11/9/02	1/31/03		Bournemouth She	3/22/02	3/21/03
	Warsaw IT	9/1/02	8/31/03		London SM	11/9/02	1/31/03		Frankfurt IM	6/7/02	4/10/03
	Washington NASM	4/17/02			Los Angeles NA	10/27/02	1/31/03		Munich	2/1/02	1/31/03
	West Nyack Imx	5/1/02	4/04		Melbourne WBS	11/15/02	1/31/03	WABOS	Stockholm	10/16/02	10/20/03
	Winnipeg	10/13/02			Natick JF	11/1/02	1/03		Valencia Spn	5/1/00	5/31/03
STTM	Woodbridge FP	4/26/02	4/25/05		Nuremberg	10/31/02	1/31/03	Whales	Atlanta FMNH	12/13/02	5/30/03
	Barcelona	11/7/02	5/7/03		Providence Imx	11/8/02	1/31/03		Belfast She	11/1/02	1/31/03
	Munich	12/13/02	1/31/03		Regina	11/15/02	1/31/03		Calgary SC	2/2/02	3/31/03
	Speyer Imax	11/1/02	2/28/03		Sacramento Imx	11/8/02	1/31/03		Cocoa	7/1/02	6/30/03
	Vienna LFC	10/3/02	4/8/03		Saint Augustine	11/15/02	1/31/03		Fort Worth	9/1/02	8/31/03
	Wuerzburg	12/13/00	1/31/03		Singapore DC	11/15/02	1/31/03		Jackson MS	10/4/02	3/31/03
SU	Cathedral City	1/3/03	7/3/03		Sinsheim	11/1/02	1/31/03		Katoomba	6/1/02	5/31/03
	Dayton	9/27/02			Sydney WBS	11/20/02	1/31/03		Umhlanga ISA	9/1/02	3/31/03
	Hutchinson	9/27/02			Tokyo Sei	11/16/02	1/31/03		Virginia Beach	1/3/03	3/31/03
	Kansas City Sci	1/10/03	4/10/03		Vancouver Imx	11/15/02	1/31/03		Warsaw IT	12/31/02	6/30/03
	Lucerne	9/24/02	3/31/03		Victoria	11/30/02	1/5/03	WOC	Goteborg	4/30/02	10/04
	Pensacola	9/21/02	3/1/03		Vienna LFC	11/15/02	1/31/03		Poitiers Imax 3D	1/1/02	12/04
	Washington NASM	9/18/02		SWII	Raleigh Exp	11/1/02	1/19/03	Wolves	Hibbing	9/6/02	3/6/03
SVTS	Apple Valley Imx	11/18/02	1/31/03	T40	Houston MNS	5/17/01	1/5/03		Reno Fleisch	10/9/01	5/31/03
	Austin	11/16/02	1/10/03	T90	Norwalk	11/20/98	12/03	Yell	Cathedral City	10/4/02	2/4/03
	Belfast She	11/15/02	1/31/03	TBAA	Calgary SC	5/25/02	3/31/03		Katoomba	6/1/02	5/31/03
	Berlin CS	10/31/02	1/31/03		Hutchinson	6/1/02	5/31/03	ZC	Zion	5/24/94	

January 2003 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Addison Mar	LionKing	12/25/02	2/03		HaunCast	5/7/02	5/7/03		SVTS	11/1/02	1/31/03
	SpaceSta	7/1/02	7/1/03		HB	5/7/02	5/7/03	Birmingham AL	LW	8/31/02	
Aguascalientes	HB	5/23/02	5/31/03		LionKing	12/25/02	2/03	Birmingham UK	Dolphins	8/16/02	1/15/03
	LionKing	12/25/02	2/03		SpaceSta	11/7/02	11/6/03		LionKing	12/25/02	2/03
Alamogordo	OO	1/28/03	9/15/03	Beijing	STTM	11/7/02	5/7/03	Bochum IM	BP	9/1/01	3/1/03
	SpaceSta	7/1/02	6/05		GC	9/1/02	1/31/03		DIA	2/1/02	1/31/03
Albuquerque	Dolphins	10/1/02	3/30/03		MOE	4/28/02	4/27/03		IOTS	8/1/02	7/31/04
Alexandria	CV	3/1/02	2/28/03	Belfast She	Everest	11/29/01	1/28/03		SOSPI	11/15/02	12/31/03
Amneville Gau	Cyberwor	6/1/02	5/31/03		HaunCast	10/17/02	10/31/03	Bogota	E3Dcc	12/6/01	3/31/03
	HaunCast	10/30/01	6/30/03		MOE	10/2/02	1/31/03	Boston MOS	L&C	9/28/02	6/30/03
	LionKing	12/25/02	2/03		SVTS	11/15/02	1/31/03		MOE	6/16/01	3/31/03
Apple Valley Imx	LionKing	12/25/02	2/03		Trex	3/15/02	3/14/03	Boston NEA	CDS	9/26/02	1/26/03
	SVTS	11/8/02	1/31/03		UGs	5/6/02	4/30/03		ITD	12/6/01	
Atlanta FMNH	L&C	9/16/02	3/15/03	Berlin CS	Whales	11/1/02	1/31/03		LW	12/6/01	
	Whales	12/13/02	5/30/03		MOE	10/1/02	2/3/03		OM	6/21/02	6/30/03
Austin	Everest	10/19/02	4/25/03		SOSPI	10/24/02	12/31/03		SpaceSta	5/1/02	4/04
	MOF	1/11/03	5/2/03		SpaceSta	5/28/02	5/27/03		Trex	2/1/02	1/31/03
	SVTS	11/16/02	1/10/03		SVTS	10/31/02	1/31/03	Bournemouth She	Cyberwor	3/22/02	3/21/03
Baltimore	Bears	6/23/02	9/1/03	Berlin Disc	ALBT	12/1/02	6/1/03		Everest	11/8/02	5/7/03
	HB	3/02	10/31/03		GC	4/1/02	3/31/03		LionKing	12/25/02	2/03
	LionKing	12/25/02	2/03		HH	4/1/02	3/31/03		SVTS	11/8/02	1/31/03
	SpaceSta	5/24/02	5/05		MOE	4/1/02	3/31/03		UGs	3/22/02	3/21/03
Bangkok	Galapago	3/1/02	12/31/03		MOTM	5/31/01		Bradford	HB	10/11/01	10/31/03
	HaunCast	2/8/02	2/28/03		SOSPI	10/24/02	12/31/03		SpaceSta	6/1/02	6/1/03
	SpaceSta	9/27/02	9/27/03		SpaceSta	5/28/02	5/27/03	Branson	L&C	5/3/02	4/30/03

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Bratislava	MOE	4/19/02	4/18/03	Corsicana Dallas AA Dallas Cmk	MOE	9/1/02	2/28/03	Hampton	Galapago	6/14/02	6/13/03
	Ozarks	1/93	12/03		SOA	2/26/99			LionKing	12/25/02	2/03
	SpaceSta	5/25/02	8/31/03		Apollo13	9/20/02	3/19/03		ALBT	7/1/02	2/20/03
	SVTS	11/1/02	1/15/03	Dallas SP	HB	1/10/03	1/31/04		Apollo13	9/20/02	3/16/03
	Cyberwor	10/31/02	10/30/03		LionKing	12/25/02	2/03		LionKing	12/25/02	2/03
Brisbane WBS	DIS	10/31/02	10/30/03		SpaceSta	4/19/02	4/05		SpaceSta	5/24/02	5/05
	E3D	1/15/03	1/31/04		LW	5/25/02	5/25/03	Harrisburg	HB	1/1/03	6/30/03
	HB	10/29/02	10/31/03		MOE	9/27/02	3/8/03		L&C	10/19/02	3/31/03
	LionKing	12/25/02	2/03	Davenport	L&C	11/16/02	7/24/03		MOE	10/6/02	2/21/03
	ATSOT	11/1/02	2/28/03		SpaceSta	7/13/02	7/10/03		SpaceSta	6/1/02	5/31/03
Bristol	SAA	6/13/02	1/31/03		Dolphins	6/1/02	7/30/03	Hartford Crn Hastings	LionKing	12/25/02	2/03
	HaunCast	8/25/01	10/31/03	Dayton	SpaceSta	5/24/02	5/23/03		HB	9/10/02	3/10/03
	OO	11/25/02	11/25/03		SU	9/27/02			L&C	12/10/02	9/6/03
	SOSPI	10/21/02	12/31/03		Apollo13	9/20/02	3/20/03		Wolves	9/6/02	3/6/03
	SpaceSta	5/02	5/03		LionKing	12/25/02	2/03	Hibbing Hong Kong	AJ	10/18/00	3/31/03
Brussels	SVTS	11/15/02	1/31/03	Denver CC Reg Denver CM Reg Denver MNS	LionKing	12/25/02	2/03		Dolphins	10/1/02	3/31/03
	CTPA	9/5/01	6/30/03		LionKing	12/25/02	2/03		SpaceSta	1/1/03	12/31/03
	SpaceSta	10/26/02	6/30/03		HB	9/1/02			HH	5/1/00	6/30/03
	LionKing	12/25/02	2/03		JAC	6/7/02	3/9/03		LionKing	12/25/02	2/03
	LionKing	12/25/02	2/03	Detroit	SpaceSta	9/1/02	9/1/03		SpaceSta	6/14/02	6/13/03
Buffalo Reg Buford Reg	SpaceSta	4/19/02	4/19/03		JGWC	10/5/02	4/4/03	Houston MNS	ALBT	8/2/02	2/20/03
	LionKing	12/25/02	2/03		SVTS	11/16/02	1/03		L&C	1/17/03	6/5/03
	ITD	5/31/02	5/30/03	Dublin Reg	LionKing	12/25/02	2/03		SpaceSta	10/4/02	10/4/03
	Bears	7/28/01	8/1/03		SpaceSta	4/19/02	4/19/03		T40	5/17/01	1/5/03
	E3Dcc	12/26/00	6/30/03		AJ	11/27/02	2/27/03	Houston Reg	GC	9/20/02	12/31/03
Calgary EC Calgary FP Calgary SC	JGWC	10/02	10/03	Duluth	L&C	10/1/02	3/31/03		LionKing	12/25/02	2/03
	SAA	10/1/02	9/30/03		LionKing	12/25/02	2/03		SpaceSta	7/1/02	7/1/03
	TBAA	5/25/02	3/31/03	Durham Dwingeloo Edmonton Ody	LS	5/1/01	4/30/03		DIS	5/1/01	4/04
	Whales	2/2/02	3/31/03		Bears	2/1/02	6/30/03		Solarmax	3/1/02	2/28/03
	AllAcces	10/1/01	2/28/03		SpaceSta	10/11/02	10/10/03	Hutchinson	SpaceSta	5/24/02	5/05
Cape Town ISA	CTPA	9/21/01	2/28/03	Espinho Fargo Fort Lauderdale	Amazon	8/1/02	8/10/03		AR	1/10/03	9/10/03
	India	10/11/02	10/11/04		LionKing	12/25/02	2/03		Solarmax	3/15/02	3/14/03
	LionKing	12/25/02	2/03		CDS	10/5/02	9/30/03		SpaceSta	6/1/02	6/07
	MOE	3/5/01	2/28/03		MOE	5/25/02	5/24/03		SU	9/27/02	
	SpaceSta	4/25/02			SAA	3/1/02	2/28/03	Ichikawa Indianapolis WR	TBAA	6/1/02	5/31/03
Castle Rock Cathedral City	EMSH	3/92		Fort Worth	SVTS	11/1/02	1/31/03		CTPA	11/1/02	3/31/03
	GC	3/15/02	6/30/03		ALBT	9/27/02	3/31/03		LionKing	12/25/02	2/03
	SU	1/3/03	7/3/03		Horses	1/10/03	1/9/04		SpaceSta	5/23/02	4/04
	Yell	10/4/02	2/4/03		SpaceSta	5/1/02	5/1/03		SVTS	11/8/02	1/31/03
	SpaceSta	11/1/02	2/28/03	Frankfurt IM	SVTS	11/16/02	1/7/03	Irvine Reg V Jackson MS	LionKing	12/25/02	2/03
Cedar Rapids Charleston SC	LionKing	12/25/02	2/03		Whales	9/1/02	8/31/03		MJTTM	9/15/02	1/15/03
	LS	11/1/02	10/31/03		MOE	9/1/02	2/1/03		Whales	10/4/02	3/31/03
	SpaceSta	5/21/02	5/20/03		SAA	11/2/02	4/30/03	Jakarta Jersey City	AR	12/6/02	12/6/03
	HB	2/2/02	2/28/03		SpaceSta	5/28/02	5/27/03		ALBT	5/18/02	2/28/03
Charlotte	JGWC	10/2/02	5/1/03	Galveston	UGs	6/7/02	4/10/03		JGWC	10/02	
	Kilimanj	6/14/02	2/21/03		SpaceSta	5/24/02	5/05		L&C	5/18/02	2/28/03
	ITD	5/3/96	5/3/03		SVTS	11/1/02	1/31/03	Johannesburg ISA	AEK	2/02	2/28/03
	SpaceSta	4/19/02	5/23/03		ITD	10/23/02			Africa	3/15/02	3/30/03
	LionKing	12/25/02		Gandhinagar GSC Garden City	SpaceSta	4/19/02	5/05		AIWC	2/02	9/9/03
Cheshire Oaks WVC	2/03				SVTS	11/16/02	1/1/03		BP	2/02	2/28/03
	E3D	7/10/02	3/31/03		OO	11/28/02	5/30/03		GC	11/1/02	2/28/03
	LionKing	12/25/02	2/03	Garza Garcia	Solarmax	4/1/02	3/30/03		LionKing	12/25/02	2/03
	SOSPI	1/31/03	1/31/04		SpaceSta	10/1/02	3/31/03	Jupiter Crn Kagoshima Kansas City Sci	LionKing	12/25/02	2/03
Cincinnati Cleveland	SpaceSta	7/3/02	7/2/03		BP	10/5/00	1/31/03		L5	1/1/03	3/31/03
	SVTS	11/15/02	1/31/03	Glasgow	Cyberwor	10/1/02	3/31/03		HaunCast	9/27/02	2/8/03
	JGWC	10/4/02	4/30/03		Everest	4/15/02	4/14/03		L&C	4/22/02	5/30/03
	JGWC	10/4/02	10/3/03		HB	10/11/01	9/1/03		SU	1/10/03	4/10/03
	SpaceSta	11/29/02	11/28/03	Goteborg	ITD	3/1/02	2/28/03	Kansas City Zoo Kaohsiung	LionKing	12/25/02	2/03
Cocoa	MOE	10/15/01	4/15/03		SVTS	11/17/02	1/12/03		HB	11/9/02	11/8/03
	Solarmax	10/1/02	9/30/03		ATSOT	10/2/01	10/04		SpaceSta	9/1/02	6/30/03
	Whales	7/1/02	6/30/03		CV	2/2/02	1/31/03		E3Dcc	6/25/01	2/27/03
	LionKing	12/25/02	2/03	Grand Rapids JLT	WOC	4/30/02	10/04		HB	10/23/02	10/31/03
Col Springs Cmk Columbus COSI	JGWC	10/1/02	3/03		LionKing	12/25/02	2/03	Karlsruhe Sei Katoomba	JAC	6/15/02	9/10/03
	L&C	10/11/02	6/20/03		OO	1/24/03	5/30/03		LionKing	12/25/02	2/03
	LW	1/19/02	5/24/03		SpaceSta	5/31/02	5/31/04		GC	6/1/02	5/31/03
	LionKing	12/25/02	2/03		LionKing	12/25/02	2/03		MOE	6/1/02	5/31/03
	JGWC	10/12/02	4/11/03	Guadalajara Ram Hague	MTM	12/17/02	2/20/03		Whales	6/1/02	5/31/03
Columbus Mar Copenhagen	SpaceSta	5/31/02	5/30/03		SpaceSta	10/10/02	10/03	Katovise IT	Yell	6/1/02	5/31/03
	L&C	1/1/03	9/4/03		CDS	8/16/02	1/2/03		AEK	7/5/02	1/4/04

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close		
King of Prussia Reg	ATSOT	9/6/02	2/28/03	Malta	Cyberwor	9/1/02	8/31/03	New Orleans	SVTS	11/1/02	1/03		
	ITD	7/5/02	7/4/03		India	12/15/02	5/03		Apollo13	9/20/02	3/20/03		
	LionKing	12/25/02	2/03		LionKing	12/25/02	2/03		New Rochelle Reg	LionKing	12/25/02	2/03	
	LionKing	12/25/02			HaunCast	9/1/02	3/31/03		MOE	9/13/02	9/12/03		
Krakow IT	2/03			Manchester UCI	ITD	10/1/02	9/30/03	New York AMNH	Kilimanj	6/24/02	4/30/03		
	MOE	9/13/02	9/12/03		LionKing	12/25/02	2/03		Pulse	10/17/02	6/17/03		
	AEK	12/15/01	6/11/03		MOE	7/1/02	6/30/03		New York Loe	LionKing	12/25/02	2/03	
	LionKing	12/25/02	2/03		Trex	2/25/02	2/24/03		Newport	LionKing	12/25/02	2/03	
KSC 1	SpaceSta	9/6/02	9/5/03	Melbourne ACMI	LionKing	12/25/02	2/03	Niagara	HB	7/1/02	2/28/03		
	Apollo13	9/20/02	12/31/04		Melbourne WBS	AlienAdv	3/14/02		3/31/03	Norwalk	L&C	1/17/03	6/12/03
	SpaceSta	4/19/02	4/18/04		HB	10/7/02	10/31/03		SpaceSta	10/4/02	1/16/03		
	AlienAdv	6/1/02	5/30/03		Horses	9/12/02			T90	11/20/98	12/03		
Kuala Lumpur NP	FOK	4/17/00	4/16/03	Melzo	JIAC	8/1/02	1/1/03	Nuremberg	Africa	12/15/01	1/1/03		
Kuwait City	MOE	6/12/02	6/11/03		MOE	10/1/02	12/31/03		Dolphins	8/15/02	8/14/03		
	SpaceSta	10/1/02	9/30/03		SAA	10/25/01	4/24/04		E3D	8/15/02	3/31/03		
	Trex	9/30/02	9/29/03		SpaceSta	4/19/02	4/04		HB	7/4/02	1/31/03		
	La Coruna	HB	10/4/02	12/31/03	SVTS	11/15/02	1/31/03	MOE	1/3/03	12/31/03			
Laie	LionKing	12/25/02	2/03	Memphis Muv	TR	11/1/02	1/31/03	SOSPI	SOSPI	10/31/02	12/31/03		
	Dolphins	5/1/01			MOE	1/1/02	2/28/03		SVTS	10/31/02	1/31/03		
	LS	5/1/01			LionKing	12/25/02	2/03		Trex	2/7/02	2/6/03		
	SpaceSta	4/26/02	4/25/05		Alaska	1/17/03	2/17/03		Oakland	Antarc	1/1/01	3/30/03	
Las Palmas	LionKing	12/25/02	2/03	Memphis Pink	CDS	1/1/03	2/28/03	Osaka Sci	HB	8/30/02	2/28/03		
Las Vegas Imx	LionKing	12/25/02	2/03		L&C	11/16/02	3/7/03		MOE	1/1/03	6/30/03		
	OM	10/23/02	3/31/03		SpaceSta	6/29/02	3/7/03		Solarmax	9/15/00	3/30/03		
	SpaceSta	4/19/02	4/18/04		Extreme	6/22/01	3/22/03		TBAA	1/1/02	12/31/03		
	SVTS	11/1/02	1/31/03	GC	4/1/02	1/31/03	Oklahoma City	AIWC	6/7/02	2/28/03			
Lehi	AlienAdv	10/29/02	11/30/03	Menlyn ISA	LionKing	12/25/02	2/03	Omaha	SAA	10/18/02	5/03		
	HaunCast	10/22/02	11/30/03		LionKing	12/25/02	2/03		LionKing	12/25/02	2/03		
	OO	6/11/02	5/30/03		Trex	5/14/02	1/13/03		LS	9/15/02	2/15/03		
	HB	12/1/02	5/31/03		LionKing	12/25/02	2/03		Ontario Reg	GC	9/13/02	9/12/03	
Leon Exp	LionKing	12/25/02	2/03	Miami Imx	SpaceSta	5/1/02	4/04	LionKing	LionKing	12/25/02	2/03		
Leon Ram	LionKing	12/25/02	2/03		SpaceSta	12/25/02	2/03		Orlando Muv	LionKing	12/25/02	2/03	
Lincolnshire Reg	L&C	9/21/02	3/15/03		ALBT	12/26/02	6/15/03		Orlando SC	India	6/15/02	2/14/03	
Little Rock	LOLL	7/24/02			Kilimanj	7/26/02	2/27/03		L&C	10/19/02	5/30/03		
Loch Lomond	Cyberwor	10/20/02	10/19/03	L&C	L&C	10/1/02	3/31/03	Osaka Sun	LW	9/1/02	3/1/03		
London BFI	HaunCast	12/1/01	8/30/03		SpaceSta	6/1/02	6/1/03		LionKing	12/25/02	2/03		
	India	9/14/02	9/14/03		GC	12/1/02	12/31/03		SAA	10/1/02	3/30/03		
	LionKing	12/25/02	2/03		L&C	6/11/02	1/20/03		SpaceSta	4/19/02	4/04		
	SpaceSta	4/27/02	4/26/03	SpaceSta	1/6/03	6/6/03	Oslo	SpaceSta	5/28/02	11/03			
London ONT	SVTS	11/9/02	1/31/03	Monrovia Krik	LionKing	12/25/02	2/03	Oulu	Niagara	4/13/02	4/27/03		
	Bears	9/16/02	3/16/03		Cyberwor	1/1/01	12/03		Paris Geo	CDS	2/5/02	1/31/03	
	LionKing	12/25/02	2/03		AR	10/11/02	5/10/03		CTPA	4/3/02	4/2/03		
	London SM	Cyberwor	10/20/00		4/19/03	India	10/11/02		4/11/03	OM	2/5/02	2/28/03	
Los Angeles CSC	E3D	7/20/02	1/31/03	Morelia Ram	SpaceSta	4/19/02	4/18/03	OrigLife	OrigLife	6/26/01	5/03		
	HB	10/11/01	10/31/03		LionKing	12/25/02	2/03		SAA	10/23/02	10/22/03		
	SpaceSta	5/28/02	5/27/03		Everest	4/5/02	5/4/03		Skydance	7/3/02	7/3/03		
	SVTS	11/9/02	1/31/03		LionKing	12/25/02	2/03		Parker	Bears	8/31/02	8/31/03	
Los Angeles Loe	JGWC	10/25/02	3/24/03	Mumbai	LS	9/1/02	8/31/03	OO	OO	12/20/02	2/28/04		
	SpaceSta	4/19/02	4/19/03		MOE	10/1/02	3/31/03		Penrith	Everest	10/1/01	9/30/03	
	LionKing	12/25/02	2/03		Dolphins	9/30/02	3/31/03			SAA	3/8/02	3/7/03	
	L&C	9/13/02	2/7/03		E3D	1/15/01	6/30/03			Pensacola	MOF	11/8/96	
Los Angeles NA	LionKing	12/25/02	2/03	Munich	HB	4/18/02	4/30/03	SU		SU	9/21/02	3/1/03	
	SpaceSta	4/19/02	5/31/03		LionKing	12/25/02	2/03		Philadelphia	LionKing	12/25/02	2/03	
	SVTS	10/27/02	1/31/03		SpaceSta	5/28/02	5/27/03			SpaceSta	6/1/02	5/04	
	Louisville	HB	1/5/02			STTM	12/13/02			1/31/03	Phoenix	HB	8/1/02
Lubbock	LW	9/12/02	3/12/03	Murrieta	UGs	2/1/02	1/31/03	Pitea		Kilimanj	12/1/02	5/31/03	
	OO	6/1/02	1/3/03		LionKing	12/25/02	2/03		CV	4/6/02	4/10/03		
	L&C	9/5/02	5/31/03		Bears	1/1/03	6/03		Everest	9/20/02	9/15/03		
	SpaceSta	11/1/02	2/1/03		LionKing	12/25/02	2/03		Pittsburgh CSC	MOE	3/1/01	3/31/03	
Lucerne	Alaska	2/2/02	1/31/03	LW	5/1/02	5/1/03	AEK	6/28/02		2/20/03			
	Kilimanj	7/1/02	6/30/03	OM	3/1/02	2/28/03	HB	10/11/02		6/26/03			
	OM	9/29/02	3/31/03	SOSPI	1/31/03	1/31/04	Poitiers Imax	CTPA		2/1/02	1/31/03		
	SU	9/24/02	3/31/03	Nagasaki SM	ChanJian	10/1/02	3/31/03	Poitiers Imax 3D	Cyberwor	2/1/01	1/06		
Madrid	CDS	10/24/01	1/31/03	Nagoya OT	SAA	10/1/02	3/30/03	WOC	WOC	1/1/02	12/04		
	CTPA	3/15/02	2/28/03		LionKing	12/25/02	2/03		Poitiers Solido	Trex	2/1/00	1/31/03	
	HaunCast	6/12/02	6/30/03		Apollo13	9/20/02	3/20/03		Portland	Bears	11/1/02		
	HB	11/6/02	10/31/03		E3D	7/1/02	12/31/03		L&C	8/16/02	3/15/03		
Nashville Reg	LionKing	12/25/02	2/03	Natick JF	HB	11/15/02	11/30/03	SpaceSta	MOE	11/2/01	6/15/03		
	SpaceSta	11/6/02	11/5/03		SOSPI	1/30/03	1/30/04		SpaceSta	4/19/02	4/19/03		

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Prague IT	LionKing	12/25/02	2/03		Niagara	9/1/02	8/31/03		SE	7/19/02	7/18/03
Providence Imx	LionKing	12/25/02	2/03		OnGuard	2/13/99	12/03		Trex	7/19/02	7/18/03
	SVTS	11/8/02	1/31/03		SVTS	11/15/02	1/31/03	Tsuruga	S&R	11/1/02	3/31/03
Puebla	DIS	9/15/02	3/14/03	Singapore GV	LionKing	12/25/02	2/03	Tulsa Cmk	LionKing	12/25/02	2/03
	JIAC	8/1/02	1/31/03	Singapore SC	AR	1/4/03	7/4/03	Umlhanga ISA	Kilimanj	9/15/02	
Quebec	Galapago	10/11/02	10/10/03		Solarmax	11/1/02	2/28/03		LionKing	12/25/02	2/03
	HaunCast	12/13/02	4/30/03	Sinsheim	SpaceSta	5/9/02	5/8/04		Whales	9/1/02	3/31/03
	India	10/11/02	4/11/03		SVTS	11/1/02	1/31/03	Valencia Reg	LionKing	12/25/02	2/03
Raleigh Exp	AIWC	5/31/02	1/5/03	Sioux Falls	Africa	9/28/02	1/31/03	Valencia Spn	BP	9/1/01	7/30/03
	JGWC	10/4/02	5/29/03	Speyer Imax	STTM	11/1/02	2/28/03		HB	11/1/02	5/31/03
	SWII	11/1/02	1/19/03	Spokane	LionKing	12/25/02	2/03		LS	11/1/02	5/31/03
Regina	LW	9/1/02	3/1/03		SpaceSta	5/30/02	5/30/03		SpaceSta	10/14/02	5/13/03
	SVTS	11/15/02	1/31/03	Stockholm	ALBT	9/20/02	9/20/03		WABOS	5/1/00	5/31/03
Reno Fleisch	Bears	9/23/02	5/23/03		E3Dcc	5/5/00	6/30/03	Vancouver Imx	India	12/25/02	5/03
	Wolves	10/9/01	5/31/03		JGWC	11/29/02	11/28/03		SOSPI	1/31/03	1/31/04
Roanoke	CDS	11/1/02	1/1/03		JIAC	3/1/02	3/7/03		SVTS	11/15/02	1/31/03
	HB	10/1/02	5/31/03		SAA	9/21/01		Vancouver SW	Bears	6/29/02	6/03
Rochester Cmk	LionKing	12/25/02	2/03		SpaceSta	5/17/02			SAA	10/19/02	4/18/03
Rochester MSC	MTA	1/3/03	5/1/03		WABOS	10/16/02	10/20/03	Vantaa	CV	9/1/02	8/31/03
	OO	7/4/02	6/30/03	Sudbury	JIAC	10/1/02	5/31/03		Everest	9/1/01	2/28/03
Sacramento Imx	Horses	8/2/02	2/1/03		SAA	9/22/02	6/30/03	Victoria	Everest	11/1/02	1/5/03
	LionKing	12/25/02	2/03	Sydney WBS	Alaska	11/1/02			India	1/4/03	
	SOSPI	1/31/03	1/31/04		CTPA	3/14/02	3/04		JGWC	9/20/02	
	SpaceSta	5/1/02	4/04		HaunCast	9/20/01	8/31/03		SAA	3/8/02	
	SVTS	11/8/02	1/31/03		HB	7/22/02	2/28/03		SpaceSta	5/31/02	
Sagamihara	HB	10/19/02	5/31/03		Horses	9/12/02			SVTS	11/30/02	1/5/03
Saint Augustine	LionKing	12/25/02	2/03		MOE	10/1/02	12/31/03	Vienna LFC	E3D	6/7/02	4/10/03
	LW	8/1/02	1/1/03		SAA	10/25/01	4/24/04		GC	1/10/03	4/10/03
	OO	1/6/03	5/30/03		SpaceSta	4/19/02	4/04		HB	6/7/02	4/10/03
	SVTS	11/15/02	1/31/03		SVTS	11/20/02	1/31/03		ITD	6/7/02	6/6/03
Saint Louis Arch	L&C	5/25/02	5/23/03	Syracuse	CTPA	10/4/02	2/28/03		OM	10/4/02	3/27/03
Saint Louis SC	Bears	9/3/02	1/03		E3Dcc	9/14/02	1/31/03		SpaceSta	1/1/03	12/31/03
	CDS	11/22/02	1/2/03		LionKing	12/25/02	2/03		STTM	10/3/02	4/8/03
San Antonio 2D	Alamo			Taejon Earth	AIWC	4/1/02	3/31/03		SVTS	11/15/02	1/31/03
	Apollo13	9/20/02	2/16/03	Taichung NMNS	HB	7/1/02	7/31/03	Villahermosa	DIS	9/15/02	3/15/03
	L&C	9/6/02	2/15/03		OrigLife	1/20/03		Virginia Beach	JIAC	9/1/01	3/1/03
	LionKing	12/25/02	2/03	Taipei AM	AlienAdv	6/16/02	6/15/03		LionKing	12/25/02	2/03
San Antonio 3D	Trex	1/3/03	1/2/04		HB	5/1/02	5/10/03		Whales	1/3/03	3/31/03
San Diego NHM	LW	9/4/02	1/4/03		L5	1/15/03	1/14/04	Warsaw IT	Dolphins	10/31/02	5/31/03
	OO	3/31/01	12/31/03		Solarmax	3/1/01	6/28/03		Galapago	7/12/02	
San Diego RHF	AJ	10/5/01	6/30/03	Taipei MCRC	India	7/1/02	7/1/03		JIAC	12/1/02	7/30/03
	JGWC	11/15/02	5/14/03		OO	1/1/03	12/31/03		LionKing	12/25/02	2/03
	L&C	8/2/02	2/27/03	Tampa Cha	LionKing	12/25/02	2/03		SpaceSta	9/1/02	8/31/03
	MOE	11/1/01	6/30/03	Tampa MOSI	JGWC	11/22/02	5/21/03		Whales	12/31/02	6/30/03
	SpaceSta	5/17/02	2/03		LionKing	12/25/02	2/03	Washington NASM	Apollo13	10/25/02	
San Francisco Loe	LionKing	12/25/02	2/03	Taranto	BP	6/22/02	6/21/03		SpaceSta	4/17/02	
San Jose	BP	10/3/02	5/3/03		LionKing	12/25/02	2/03		SU	9/18/02	
	HB	11/6/02	10/31/03		LS	6/30/02	6/19/03		TF	7/1/76	
	LionKing	12/25/02	2/03	Tel Aviv NL	Everest	11/26/02	11/25/04	Washington NMNH	Galapago	10/27/99	
	MTM	10/3/02	5/3/03	Tempe Imx	LionKing	12/25/02	2/03		L&C	9/20/02	4/1/03
	SpaceSta	10/3/02	5/1/03		SOSPI	1/31/03	1/31/04	West Nyack Imx	Horses	8/9/02	2/8/03
San Simeon	HCBDT	8/17/96			SpaceSta	5/1/02	4/04		LionKing	12/25/02	2/03
Sandy	L&C	6/7/02	6/6/03	Tijuana	HB	8/17/02	8/31/03		SpaceSta	5/1/02	4/04
	LionKing	12/25/02	2/03		JIAC	10/5/02	4/4/03	Winnipeg	Horses	7/15/02	1/14/03
Seattle Dome	Bears	11/25/02	11/25/03		OO	10/18/01	12/31/03		LionKing	12/25/02	2/03
	Dolphins	5/25/02	5/24/03	Tokyo Sei	LionKing	12/25/02	2/03		SpaceSta	10/13/02	
	Extreme	5/24/02	5/24/03		SAA	10/1/02	3/30/03	Woodbridge FP	SpaceSta	4/26/02	4/25/05
Seattle PSC 1	Apollo13	9/20/02	8/16/03		SpaceSta	4/25/02	4/30/04	Woodridge Cmk	LionKing	12/25/02	2/03
	Beavers		1/16/03		SVTS	11/16/02	1/31/03	Wuerzburg	Dolphins	12/1/02	11/30/03
	L&C	9/2/02	6/30/03	Tokyo TSC	SAA	11/2/02	4/30/03		HB	9/27/02	2/28/03
Seattle PSC 2	LionKing	12/25/02	2/03	Toronto FP	SpaceSta	10/18/02	10/17/03		India	12/6/02	5/03
	SpaceSta	5/17/02	5/04	Toronto OP	Africa	9/23/02	6/15/03		STTM	12/13/00	1/31/03
Sedona	LionKing	12/25/02	2/03		ALBT	5/18/02	11/30/03	Xalapa	HB	12/1/02	12/31/03
	Sedona	3/28/98	12/31/03		MOE	9/2/02	6/30/03	Yellowstone	Bears	6/1/02	6/1/03
Seoul	GC	12/21/02	6/21/03	Toronto OSC	HB	10/12/01			L&C	6/15/02	6/14/03
Shreveport	JGWC	11/16/02	5/14/03		JGWC	5/10/02		Yokohama SC	CTPA	3/23/02	3/22/03
	L&C	9/1/02	8/31/03		SAA	1/17/03		Zion	ZC	5/24/94	
	SpaceSta	7/1/02	6/30/03		SpaceSta	10/18/02					
Singapore DC	AlienAdv	5/1/02	4/30/03	Townsville	IOTS	7/19/02	7/18/03				

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	OM	Ocean Men	2001	nWP
Africa	Africa: the Serengeti	1994	HMNS	OnGuard	On Guard	1999	unk
AIWC	Adventures in Wild California	2000	MFF	OO	Ocean Oasis	2000	SFI
AJ	Amazing Journeys	1999	HMNS	OrigLife	Origins of Life	2001	BFI
Alamo	Alamo: The Price of Freedom	1988	MFF	Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	
Alaska	Alaska: Spirit of the Wild	1997	HMNS		IMAX		
ALBT	Australia: Land Beyond Time	2002	HMNS	Pulse	Pulse: A Stomp Odyssey	2002	GSF
AlienAdv	Alien Adventure	1999	3D nWP	S&R	Siegfried and Roy: The Magic Box	1999	3D IMAX
AllAcces	All Access	2001	IMAX	SAA	Shackleton's Antarctic Adventure	2001	WGBH
Amazon	Amazon	1997	MFF	SE	Special Effects	1996	IMAX
Antarc	Antarctica	1991	MSI	Sedona	Sedona: The Spirit of Wonder	1998	unk
Apollo13	Apollo 13: The IMAX Experience	2002	IMAX	Skydance	Skydance	2002	AC
AR	Adrenaline Rush	2002	GSF	SOA	Spirit of American	1999	unk
ATSOT	Across the Sea of Time	1995	3D SPC	Solarmax	Solarmax	2000	MSI
Bears	Bears	2001	NWF	SOSPI	SOS Planet	2002	3D nWP
Beavers	Beavers	1988	SLC	SpaceSta	Space Station	2002	3D IMAX
BP	Blue Planet	1990	IMAX	STTM	Ski to the Max	2000	WBF
CDS	Cirque du Soleil: Journey of Man	1999	3D SPC	SU	Straight Up: Helicopters in Action	2002	SKF
ChanJian	Chang Jiang: The Great River of China	1999	DTI	SVTS	Santa Vs. The Snowman	2002	3D IMAX
CTPA	China: The Panda Adventure	2001	IMAX	SWII	Star Wars Ep. II: The IMAX Experience	2002	FOX
CV	Cosmic Voyage	1996	IMAX	T40	Titanica (short)	1992	IMAX
Cyberwor	Cyberworld 3D	2000	3D IMAX	T90	Titanica (long)	1992	IMAX
DIA	Dream is Alive, The	1985	IMAX	TBAA	To Be An Astronaut	1992	DCI
DIS	Destiny in Space	1993	IMAX	TF	To Fly!	1976	MFF
Dolphins	Dolphins	2000	MFF	TR	Thrill Ride	1997	SPC
E3D	Encounter in the Third Dimension	1999	3D nWP	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
E3Dcc	Enc. in the Third Dim. (ColorCode 3D)	2000	nWP	UGs	Ultimate G's: Zac's Flying Dream	2000	3D GSF
EMSH	Eruption of Mount St. Helens	1980	DCI	WABOS	We Are Born of Stars	1985	3D IMAX
Everest	Everest	1998	MFF	Whales	Whales	1996	DCI
Extreme	Extreme	1999	EP	WOC	Wings of Courage	1994	3D SPC
FOK	Fires of Kuwait	1992	IMAX	Wolves	Wolves	1999	NWF
Galapago	Galapagos	1999	3D IMAX	Yell	Yellowstone	1994	DCI
GC	Grand Canyon: The Hidden Secrets	1985	DCI	ZC	Zion Canyon	1994	WCPI
HaunCast	Haunted Castle	2001	3D nWP				
HB	Human Body, The	2001	nWP				
HCBTD	Hearst Castle: Building the Dream	1996	DCI				
HH	Hidden Hawaii	1992	DCI				
Horses	Horses: The Story of Equus	2002	IMAX				
India	India: Kingdom of the Tiger	2002	NWF				
IOTS	Island of the Sharks	1999	IMAX				
ITD	Into the Deep	1994	3D IMAX				
JGWC	Jane Goodall's Wild Chimpanzees	2002	SMM				
JIAC	Journey into Amazing Caves	2001	MFF				
Kilimanj	Kilimanjaro: To The Roof of Africa	2002	HMNS				
L&C	Lewis and Clark	2002	DCI				
L5	L5: First City in Space	1996	3D IMAX				
LionKing	Lion King, The	2002	BVP				
LOLL	Legend of Loch Lomond, The	2002	SKF				
LS	Living Sea, The	1994	MFF				
LW	Lost Worlds: Life in the Balance	2001	PCI				
MJTTM	Michael Jordan To the Max	2000	GSF				
MOE	Mysteries of Egypt	1998	DCI				
MOF	Magic of Flight	1997	MFF				
MOTM	Mystery of the Maya	1995	BFI				
MTA	Mark Twain's America	1998	3D SPC				
MTM	Mission to Mir	1997	IMAX				
Niagara	Niagara	1987	DCI				

January 2003 Bookings Count

# Film	# Film	# Film	# Film	# Film
101 LionKing	10 LW	5 STTM	2 Niagara	1 MOTM
87 SpaceSta	10 Whales	4 AEK	2 OrigLife	1 MTA
38 HB	9 Apollo13	4 Africa	2 WABOS	1 OnGuard
34 SVTS	9 Cyberwor	4 AIWC	2 WOC	1 Ozarks
29 L&C	9 JIAC	4 AR	2 Wolves	1 Pulse
28 MOE	9 Trex	4 CV	2 Yell	1 S&R
18 SAA	8 ALBT	4 DIS	1 Alamo	1 SE
16 JGWC	8 CDS	4 UGs	1 AllAcces	1 Sedona
12 Bears	8 ITD	3 AJ	1 Amazon	1 Skydance
12 E3D	7 LS	3 Alaska	1 Antarc	1 SOA
12 HaunCast	7 Solarmax	3 ATSOT	1 Beavers	1 SWII
12 OO	7 SU	3 TBAA	1 ChanJian	1 T40
11 GC	6 BP	2 Extreme	1 DIA	1 T90
11 SOSPI	6 Horses	2 HH	1 EMSh	1 TF
10 CTPA	6 Kilimanj	2 IOTS	1 FOK	1 TR
10 Dolphins	6 OM	2 L5	1 HCBTD	1 ZC
10 Everest	5 AlienAdv	2 MOF	1 LOLl	
10 India	5 Galapago	2 MTM	1 MJTTM	

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

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Large-format industry professional with ten years' experience. I am looking for a challenging position as a theater director or other position managing 15/70 systems and theaters. I am also available for consulting.

I have been responsible for building, operating, and maintaining multiple large-format theaters. My responsibilities have included negotiating film exhibition and hardware maintenance contracts, overseeing construction, consulting, and supervising technical operations.

I'm proficient in the operation of many projection systems including IMAX 2D and 3D GT. Also Mark 1, QTRU, Sonics PSE, DTAC and various dubbers. Additional systems experience includes Iwerks 15/70 equipment and all ancillary systems.

I am willing to relocate worldwide. My current résumé is available upon request. Please contact John Moon at: JohnatIMAX@aol.com or call 702-648-2554.

Experienced IMAX Senior Projectionist

Experienced IMAX SR projectionist, 2 1/2 years maintaining and running 2D and 3D shows in a multiplex environment. Experienced and self-taught on all facets of the DTAC system, troubleshooting the system and Sonic systems. Experience with rectifiers and exhaust fan systems. Fully experienced on Hobart 3D glass-washing units, inventory control on 3D glasses, and maintaining records.

Experience with Showtime Laser and Intelligent Light systems (Technobeams), Avolite, and Azure 2000 board.

Experience with 35mm projection (manual), assembly/disassembly of films/trailers. Experience on Dolby A units.

Trained as an Audio Engineer (Graduate of Trebas Institute, Toronto), experience in staging, lighting, set construction, sound design, and operations. Have worked at various live and theatrical venues.

Very pro-IMAX/LFF person. Totally dedicated to the industry. Marketing/promotional ideas abound. Willing to learn any IMAX system. Willing to learn/work with any IMAX/LF film production, post production, or any other companies.

Very people-oriented. Enjoy telling people all about IMAX and the systems I work with. Team player. More than 12 years of combined experiences. Canadian resident, willing to re-locate anywhere. Contact Bill Killough, imaxguy@sympatico.ca

POSITIONS OPEN

Experienced Lead IMAX Projectionist

Wanted: Lead IMAX projectionist with a minimum of two years of projectionist experience. Must be able to maintain and troubleshoot all facets of our new IMAX 15/70 2D and 3D projectors. Must have extensive knowledge and troubleshooting experience with sound systems. Capable of supervising and training relief projectionists. Preferably people oriented and have the ability to tell the IMAX story and about the system installed in Salt Lake City.

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SHORTS

Lion King watch

Disney's LF edition of *The Lion King* opened in 66 theaters in North America and another 36 overseas on Christmas day. With 102 screens worldwide (and a couple of others to be added later), it sets a new record for opening day screen count for an LF film, breaking *Fantasia/2000's* count of 75 theaters three years ago. It also immediately joins the exclusive club of LF films with over 100 bookings, a level achieved by only 23 out of more than 250 films.

In its first full week *Lion King* grossed \$3.7 million domestically, a substantial \$56,200 per screen. (International numbers were not available at press time.) This is second only to *Fantasia*, which grossed \$5 million its first week, \$93,200 per screen. *Lion King* narrowly beats the first week gross of *Beauty and the Beast* (\$3.4 million) and earned nearly twice that of *Star Wars, Episode II* (\$1.9 million).

Kodak 2393 wins tech award

Eastman Kodak engineers Leslie Gutierrez, Diane Kestner, James Merrill, and David Niklewicz have won a Scientific and Engineering Award (Academy Plaque) from the Academy of Motion Picture Arts and Sciences® "for the design and development of the Kodak Vision Premier color print film 2393. This film stock provides filmmakers with enhanced color saturation, higher contrast and darker blacks, producing a bold, colorful 'look' on the theater screen."

Vision 2393 is frequently used for 15/70 and 8/70 prints.

Desert IMAX turns around

The Desert IMAX Theatre in Cathedral City, CA, has announced a substantial increase in attendance and revenues after struggling with financial difficulties for several years. General manager Ed Bisailon says that attendance for 2002 jumped 40% over 2001, from 58,410 to 81,961, and that box-office revenues increased nearly 50% in the same period,

from about \$300,000 to \$448,000. Group sales and concession sales were up by 69% and 92% respectively.

The theater, which opened in spring of 1999, was originally intended to be part of a downtown redevelopment project for the community of 40,000. However, most of the rest of the planned attractions were never built. The original developers defaulted on the rent, and the city assumed operations in the summer of 2001, hiring Bisailon to revitalize the project.

Bisailon says, "The theater still has a long way to go, but is definitely on the right path."



Philadelphia's City Hall appears in *Home of Freedom*.

Franklin opens third signature film

Philadelphia's Franklin Institute Science Museum premiered its latest LF signature film, *Home of Freedom*, on Dec. 11. Governor-elect Ed Rendell attended the premiere.

The seven-minute film is the third to be produced for the museum by Jeffrey Berry of SBK Pictures. The others were *Philadelphia Anthem* in 1990 and *Philadelphia Symphony* in 1995.

Shot over 12 days in the summer of 2002, *Home of Freedom* was funded by a \$1 million donation from the Delaware River Port Authority. The film precedes all screenings in the museum's Tuttleman IMAX Dome Theater.

AMPAS toughens docu rules

The Academy of Motion Picture Arts and Sciences has toughened the eligibility requirements for documentaries to be

considered for Oscar® nominations. In addition to the existing requirement that the film must have been shown theatrically in Los Angeles or New York, a documentary must also have theatrical runs in at least four other cities. If this requirement is not met, the film cannot be shown on television or the Internet for nine months after the nominations are announced. The change applies to films in the running for the 2004 ceremony.

Freida Lee Mock, chair of the Documentary Branch explained that the change is intended to "encourage a legitimate theatrical rollout."

Orlando runs LF film festival

From Dec. 23 to Feb. 13, Florida's Orlando Science Center is running an LF film festival in its Cinedome. Visitors can buy a pass for \$25 that allows them to attend unlimited screenings of the 17 films in the festival.

Titles include recent releases like *Jane Goodall's Wild Chimpanzees* and *Adrenaline Rush* as well as older titles such as *To the Limit* (1989) and *Antarctica* (1991). For a complete list, visit the center's Web site, www.osc.org.

Bangkok IMAX looks to tourists

The Bangkok IMAX Theatre plans to boost ticket sales this year by 20% — to 480,000 admissions — with promotions intended to draw tourists to the 600-seat 3D theater. To date, tourists have only accounted for 5% of the theater's admissions.

Anavach Ongvasith, senior marketing vice president of Major Cineplex Group, which owns the theater, said in the Thai press that he was planning "tourism packages with the Tourism Authority of Thailand and private firms such as Thai Airways International." The company expects to spend between 10 million and 20 million bath (US\$234,000–\$468,000) to promote the theater and a second IMAX theater that it is planning to open in Bangkok's Siam Paragon shopping center in two years.